

# Musical America

JULY

1956



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In Philadelphia,  
New York and Chicago**

**National Conventions  
Held by Organists  
And Orchestras**

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Many Talents Widen  
Her Musical Career**

**Schumann's Writings  
Proof Against  
Ravages of Time**

**Southeast Asia  
And Pan-American  
Groups Promote  
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Mezzo and Tenor

*Season*

1956-57

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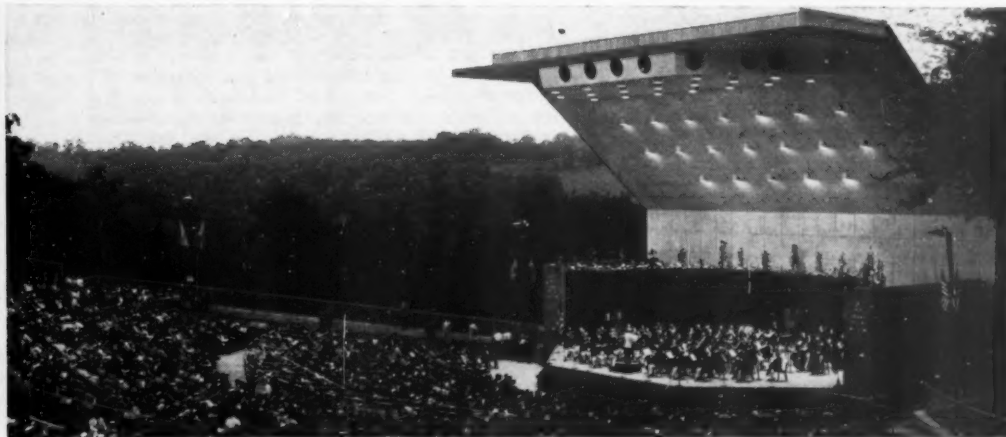
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# Music Moves Outdoors As Summer Series Begin



Photos by Jules Shick

Left: Opening-night rehearsal at the Dell, with Eugene Ormandy (left), conductor; Rudolf Serkin, pianist; Fredric R. Mann, Dell president; and Serkin's eight-year-old son Peter. Right: More than 20,000 Philadelphians attend the initial concert at the Dell

## Remodeled Robin Hood Dell Has Improved Acoustics

Philadelphia—Robin Hood Dell opened its 27th season of summer concerts on June 18 in a completely remodeled and modernized Dell, making what had been long familiar, unrecognizable. A larger shell is now facing in a different direction, and so is the increased seating capacity. Acoustically, things are greatly improved. Dell president, Fredric R. Mann, and Mayor Dilworth were on hand for the opening ceremonies; the cutting of the traditional ribbon was accomplished by an up-to-date electronic device.

Eugene Ormandy conducted this opening concert, presenting an all-Beethoven program, which included the Piano Concertos Nos. 4 and 5, the Symphony No. 8, and the rarely heard "Consecration of the House" Overture. The program was launched by "The Star-Spangled Banner", the audience participating. Rudolf Serkin was the distinguished soloist of the evening, playing the two concertos with his familiar blend of delicacy and intensity and an over-all absorption in his work. The audience was aware that it was listening to performances of a very high order. Mr. Ormandy gave a superb reading of the symphony, as well as grade-A collaboration with his soloist. The Dell Orchestra (summer name for the Philadelphia Orchestra) was rested and sounded at its lustrous best.

### Sibelius Program

On June 19, Mr. Ormandy and the Dell offered an all-Sibelius program, which featured concertmaster Jacob Krachmalnick in a fine performance of the D minor Violin Concerto. Particularly lovely was this talented artist's playing of the romantic adagio. Mr. Ormandy's chief contribution to a concert given under cool, clear

skies, was his well-known reading of the Second Symphony. "Finlandia", which opened the program, was given a rousing ovation by the Dell audience.

### "Traviata" in Concert Form

On June 21, Mr. Ormandy presented a concert version of Verdi's "La Traviata", which somehow missed fire. Maybe it was that one retains impressions of many wonderful, even memorable performances of this beloved opera, but things seemed less than distinguished and also lacking in delicacy and careful nuance. Elaine Malbin contributed an effective account of Violetta's death scene, but was too hectic at other times. Rudolf Petrak was not in good voice as Alfredo, and Hugh Thompson was a small-scale Germont, of uncertain top tones. Lester Englander was heard in some telling accounts of secondary roles, and Elizabeth Edwards and Harry Stanley were well in the picture. The Dell chorus, directed by William R. Smith, added some admirable moments.

On June 25, Erich Leinsdorf assumed his duties of Dell conductor for the second week of the season with several unorthodox pieces—Respighi's "Rossiniana" and the Suite No. 2 from Prokofieff's "Romeo and Juliet". Soloist was Erica Morini, who played the Mendelssohn E minor Violin Concerto with a suave legato and considerable brilliance. The soloist was also heard in the Sarasate "Faust Waltz" to advantage. Mr. Leinsdorf impressed with his orchestral control and sound, knowledgeable musicianship.

Maryan Filar, young Polish pianist, was the soloist on June 26, playing Chopin's Piano Concerto in E minor with smoothness and brilliancy. His success was such that

encores were demanded and obtained for the first time this season. Mr. Leinsdorf once more trod unusual paths with Mozart's Serenade No. 10, for 13 wind instruments, in which the Dell wind section shone with memorable results, and a first Dell performance of Hindemith's "Metamorphoses on Themes of Weber". On June 28, Mr. Leinsdorf concluded his engagement at the Dell with a wonderfully stirring and dramatic performance of Verdi's "Requiem". Frances Yeend, Regina Resnik, Eugene Conley, and Nicola Moscona were the soloists, with Miss Resnik and Mr. Moscona carrying off chief honors, though Miss Yeend came through with a splendid "Liberia me". Singing City, a large chorus under the direction of Elaine Brown, sang with volume and accuracy. It was Mr. Leinsdorf, however, who dominated and made possible such a fine performance.

On June 4, Co-Opera came out of retirement to present a double-bill of Ravel's "L'Enfant et les Sortilèges" and George Antheil's "The Wish". These Philadelphia premieres were staged in Circle-in-the-City Theater. Mr. Antheil's short opera, which is up for the

Prix de Rome this year, lacks dramatic validity in its story of murder instigated by the eternal-triangle situation. The story proved unconvincing and confusing, but the music was facile and professional in its slick and often ironic fashioning, and rather mild as a product of this one-time enfant terrible. The singers were Corinne Schwall, George Britton, Edmund Goldyn, and Rosina Gore. Ravel's enchanting piece was given a most charming performance with a large cast performing admirably. Mary and Joseph Lavine were at two pianos for both operas.

On June 12, the Garden Opera Company was presented at Faraway Farm, Haverford, by the Academy of Vocal Arts in a full-length performance of "Madama Butterfly". In a rarely lovely setting with the stage reflected in a stretch of silvery, motionless water, Cio-Cio-San was sung admirably by two sopranos—Carolee Bergey and Alexandra Jablonowski. Johann Karatzas was Pinkerton and Spelios Constantine, Sharpless. Others were Wayne Whitman as Goro and Elizabeth Edwards as Suzuki. Harriet Gyll Endheal was at the piano.

—Max de Schauensee

## Monteux, Anderson Inaugurate Lewisohn Stadium Concerts

The weather may have been chilly, but the music-making in the opening concert of the Lewisohn Stadium series on June 18 certainly was not. This concert was the beginning of the Stadium's 39th season. Conducting the Stadium Symphony was the indefatigable Pierre Monteux, and the soloist was the distinguished contralto Marian Anderson.

About 15,000 persons were in the stands and field seats, hearing a program that listed Wagner's Overture to "Die Meistersinger", Franck's D minor Symphony, Stravinsky's "Firebird" Suite, a group

of operatic arias, and Negro spirituals.

On hand was Mrs. Charles (Minnie) S. Guggenheimer to say "hello, everybody" and that this was her 39th season working for the Stadium concerts. She also reminded her audience that the season could not go on without benefactors and that \$21,000 in contributions was still needed. Also present was Mayor Wagner, who spoke briefly about the importance of the series.

The "Meistersinger" Overture provided a stately opening, and Mr. Monteux gave it a majestic and

(Continued on page 5)



## Musical America

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## Reform from the Bottom

CERTAINLY one of the most important features of the new look in Soviet domestic and foreign policies, and one that has been widely overlooked in this country, is the fact that the steam that blew the lid off had been generating for some time among the masses of the Russian and the satellite people and that the denunciation of Stalinism and the new freedoms emanating from the Soviet Party Congress in February were necessary responses to urgent pressures from below and not just hierarchical double-talk intended for foreign consumption.

Soviet society is in ferment, and nowhere is that fact more evident than in the arts, particularly literature and music. Writers and composers have been seething inarticulately in their communist straitjackets for a long time, but since the Geneva Conference, and particularly since the 20th Party Congress, they have become highly vocal in their demands for freedom of self-expression, freedom from politically inspired dogma, and freedom to explore and discuss artistic questions without bureaucratic interference and intimidation. (See the most recent declaration of independence made by Dimitri Shostakovich reported on page 16).

THE long controversy over dance music, since it concerned such a large segment of the population, is a good illustration of the struggle that has gone on and the extent of the defeat delivered by the stubborn masses to the cultural commissars. American jazz always has been represented to the Soviet people as a revolting example of capitalist degeneracy. As recently as September, 1954, Gershwin's "Rhapsody in Blue" was characterized by "Rude Pravo", in Prague, as the "acme of bad taste". All such dances as the foxtrot, the tango, and the rumba, as well as the blues style were in disgrace, and manifestations like swing and bebop were under interdiction. Some values were discerned in the original New Orleans jazz because it could be represented as the folk music of an oppressed minority in America, soon to be despoiled, of course, by the commercial ogres of Tin Pan Alley.

But the culture bosses had reckoned without their people. The younger Russians, like most young Europeans, are fair crazy about American jazz. They are intimate with such names as Duke Ellington and Louis Armstrong and, ignoring exhortations to dance to music based upon Russian folk music, the young people of the Soviet Union were found to be making recordings of foreign jazz broadcasts on cast-off X-ray plates.

FACED with the threat of a "jazz underground" and the growing role of jazz as an expression of youthful defiance and opposition,

the communists were virtually obliged to legitimize it. To save face, something called "classical jazz" was given a clean bill of health. "Good classical jazz is not only a beneficial aid in the fight against racial discrimination but also a sign of friendship between nations," said "Mlada Fronta" (Prague) in December, 1955.

The definition of what "classical jazz" is and what dances should be permitted is an annoying problem for the heavy thinkers. The main objection seems to be to the type of dancing that accompanies the music rather than the music itself. The sensual contortions of the dancers are considered depraved and animalistic and against the ideals of Marxism. "But this does not mean that it is the dances themselves that should be blamed," declared Ivan Vitanyi, head of the music section of the Hungarian Ministry of Education. "On the contrary, the majority of the dances such as the foxtrot, tango, rumba, etc., are of folk origin and can be performed in good as well as bad taste."

A MAJOR embarrassment in the situation is the fact that "our composers have not yet succeeded in creating a new repertoire of light music to replace the old," according to a Bucharest editorial, and such music as the composers are turning out is merely a bad imitation of the genuine American article. "Pravda", in Moscow (December, 1955) has so reversed its position as to actually ascribe "the protracted repertoire crisis" in the Soviet Union to the dogmatic prohibition of all jazz. "Sovetskaya Muzyka" proclaimed that "the Soviet Union should not merely imitate foreign jazz but should create its own."

These discussions, complaints, criticisms and open defiance of party dicta in the Soviet bloc surely are evidences of unrest and a reawakening spirit of independence among the rank and file. And it is not confined to music. Writers, critics and philosophers, taking advantage of the denigration of Stalin, openly state that they condemn outright the entire Zhdanov-Stalin line on art. Polish intellectuals, for example, have pointed out that the diseases of art are symptomatic of the diseases in Polish life. While they continued to blame the cultural bureaucrats, they made it clear that the source of the trouble was political, and that artistic freedom and development depend upon the establishment of a free society.

"THERE was a time," says "Nowa Kultura" (Warsaw), "when our (Polish) critics would not dare to criticize poor Soviet films or plastic art. It is high time for us to have our own opinion on all matters of life and development, opinions that take into account actual Polish conditions."

Reforms under dictatorships, be it remembered, do not come from the top but from the bottom.

## On the front cover

When Eunice Podis played Beethoven's Third Piano Concerto with the Cleveland Summer Pops Orchestra on July 11, it brought the number of her appearances with this ensemble and with the Cleveland Orchestra in the winter close to the half-century mark. Miss Podis' popularity in Cleveland owes something to the fact that she is a native daughter who has made good nationally. The high regard in which she is held in her home town is further illustrated by the fact that the Cleveland Orchestra intends to commission a work for piano and orchestra for her for its 40th anniversary season.

Miss Podis began her piano studies at the age of seven, one of her teachers being the husband of a Liszt pupil. Impressed by her talent, Artur Rodzinski, then conductor of the Cleveland Orchestra, arranged for an audition with Artur Rubinstein, who promptly accepted her as a pupil. A series of prizes finally led to her winning, in 1945, the notable Young Artist Auditions Award of the National Federation of Music Clubs. After further coaching with Rudolf Serkin, she made a memorable debut at Town Hall in New York in 1947.

Miss Podis is married to Robert Carl Weiskoff, former cellist and conductor who is now a business executive.



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# National Report

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expansive reading. The Franck Symphony has always been one of Mr. Monteux's specialties, and he conducted it with his usual loving care. By never rushing the tempos, the work was beautifully built and proportioned. The handling of the lyrical sections in the first and third movements should be mentioned, for they were tenderly played and completely devoid of the tear-jerking histrionics wrongfully associated with the work. Equally impressive was the well-ordered reading of the "Firebird" Suite.

Miss Anderson was in fine voice, barring some pitch deviations in the arias. The spirituals, however, were the high point. Accompanied by Franz Rupp, she sang with a devotion and sincerity that spoke directly from the heart. A tremendous ovation was accorded her.

The sound in the orchestral works was not ideal. The Stadium's sound-reproduction problems have not yet been solved. But the noise from airplanes was curtailed. Because of the co-operation of the National Air Transport Co-ordinating Committee, planes tried to avoid the area.

—F. M., Jr.

## Elman Heard

### In Tchaikovsky Concerto

June 21.—An All-Tchaikovsky program consisting of the Serenade for Strings in C, the Fourth Symphony, and the Violin Concerto, with Pierre Monteux conducting and Mischa Elman as soloist, drew a good-sized audience to the Lewisohn Stadium.

The Tchaikovsky Violin Concerto seems tailor-made for displaying the distinguishing characteristics of Mr. Elman's art, and he, in the vein, made the most of it, playing rhapsodically, with flawless technical command and sensuous beauty of tone, and with the unabashed emotionalism that Tchaikovsky's music demands. It was this lack of emotional impact in Mr. Monteux's conducting and the orchestra's playing, in the first half of the program, that made the Serenade and the symphony sound lifeless. Although the formal structure of the symphony was lucidly outlined, the lethargic tempos adopted throughout were devitalizing to the work as a whole. The Serenade, being lighter in texture and character, fared somewhat better.

—R. K.

## Stell Andersen Plays

### Milhaud Concerto

June 25.—The French program chosen by Pierre Monteux for his next-to-the-last appearance of the season as conductor of the Stadium Concerts was a happy one. For the most part it was music for which he has a close affinity and with which he has long been identified. Needless to say, he made each work in the program glow with its own peculiar incandescence. The night itself was propitious for drinking in the languid sensuous sounds, as well as the more brightly timbered ones, as the orchestra played the two Nocturnes, "Nuages" and "Fêtes" by Debussy, the "Daphnis and Chloe" Suite No.

2 by Ravel, two excerpts from Berlioz's "Romeo and Juliet", and the delightfully old-fashioned Overture to "Le Roy d'Ys" by Lalo with which the concert opened.

Following the intermission, Darius Milhaud's Fifth Piano Concerto was given its world premiere, with Stell Andersen as soloist. The concerto,

Right: Marian Anderson, contralto, and Pierre Monteux, conductor, compliment each other at a rehearsal for the Lewisohn Stadium opening. Below: Brenda Lewis, soprano, and Franz Allers, conductor, at the Stadium's Strauss program



I. W. Schmidt, FPSA



Louise Neumann

which is dedicated to Miss Andersen, is in three movements entitled respectively "Alert", "Nonchalant", and "Joyeux". The work is expertly written and grateful for the pianist. The harmonies are colorful and spicy without being extreme; the rhythms are catchy and it has some tuneful melodies. Miss Anderson handled the solo portions deftly, authoritatively, and with an intimate singing style in the nocturne-like middle movement. Unfortunately, the out-of-doors seems to play more tricks with piano tone than with other instrumental timbres and some of Miss Anderson's more delicate nuances were lost in the shifting breezes, gentle though these were.

—R. K.

## Franz Allers Conducts

### All-Strauss Program

June 30.—With Brenda Lewis and Marjorie Gordon, sopranos, and Martha Lipton, mezzo-soprano, as soloists, the Richard Strauss and Johann Strauss Program, as arranged and conducted by Franz Allers, drew an estimated audience of 14,000 to the

Stadium. It was, for its size, a remarkably quiet audience and one rapidly attentive. The general excellence of the performances on the part of all participants, and the fact that the words (in English) of the singers came over the amplification system clearly and distinctly, and that the vocalists were not drowned out by

excerpts from "Der Rosenkavalier", and stunningly but simply gowned for the tidbits from "Die Fledermaus" and "Der Zigeunerbaron", the singers had eye as well as ear appeal. The excerpts from these works were tastefully strung together, particularly those from "Der Rosenkavalier" of which the Prelude and Opening Scene, the Marschallin's Monologue, the Presentation of the Rose, the Waltz, Trio and Finale were heard. Miss Lipton sang Octavian's role with exceptional understanding and with rich, warm, vibrant tones. Miss Gordon's light flexible voice and her vocal agility stood her in good stead as Sophie. Miss Lewis sang the Monologue as Strauss intended it should be . . . "not sentimentally, but always with Viennese grace and lightness, yet with one eye wet and the other dry".

—R. K.

## Other Stadium Concerts

During the first two weeks at the Lewisohn Stadium, Pierre Monteux conducted two purely orchestral programs, on June 19 and 27; Harold Cone was soloist in the Schumann Piano Concerto, under Mr. Monteux's direction, on June 20; the Ballet Russe de Monte Carlo, with Alicia Alonso as guest prima ballerina, appeared on June 23, with Ivan Boutnikoff conducting; a program was given over to the American Guild of Organists' convention, on June 27 (see page 7); and Harry Belafonte appeared on June 28 before a crowd estimated at 25,000, the largest in the Stadium's 39-year history. Julius Rudel conducted the first half of the program, with Mr. Belafonte taking over after that.

## Orchestra Series Launched At Ravinia and Grant Park

Chicago.—The Ravinia Park Festival Summer season opened with ideal weather on June 26 with an all-Brahms program. Eugene Ormandy conducted a slightly reduced Chicago Symphony Orchestra, with Marian Anderson as soloist.

Miss Anderson sang four songs with orchestral transcriptions by Lucien Cailliet. The noted contralto has regained much of her former vocal opulence; there were tints of burnished gold here and there that recalled the voice's former glorious estate. Later in the program, ably assisted by a contingent of virile male voices from the Swedish Choral Club, she gave a moving and perceptive performance of the "Alto Rhapsody".

Mr. Ormandy imparted unwonted color and life to the "Academic Festival Overture" and to the Symphony No. 1. In the course of the third movement the attention of the large audience was focused on the inexorable upward climb of a locust on Mr. Ormandy's unknowing back. Not until it reached his neck did he thrust a hand back, without missing the beat, to send it flying into the sky-blue recesses of the orchestral shell, easily the most dramatic incident of the evening, seconded by the casual presence of Adlai Stevenson among the listeners—and watchers.

On the following evening the Grant Park series of free concerts, sponsored

by the Chicago Park District, opened its summer season under Nicolai Malko, its regular conductor, with young Michael Rabin, violinist, as soloist in the Brahms concerto. There was a marked gain in maturity in his playing over his performance of the Beethoven concerto during the regular symphony season. In the Brahms it was all there—vigor and sweetness, especially the latter—with a most able and sympathetic accompaniment provided by Mr. Malko and his orchestral forces.

## Malko Leads Shostakovich

Programming a comparative novelty these days, the Shostakovich Symphony No. 1, whose premiere occurred 30 years before under Mr. Malko's direction, made this concert a rich and rewarding experience. Not less inspiring was the vast canopy of blue sky overhead, flecked here and there with a few scudding white fleecy clouds. Mr. Malko's interpretation of the symphony and of the other two programmed numbers, Wagner's Overture to "The Flying Dutchman" and Borodin's Polovetsian Dances from "Prince Igor", was clean-cut and definitive. The audience of over 27,000 listened with rapt attention.

The concert was prefaced by short speeches of welcome by William L. McFetridge, vice-president of the

# National Report

Park District, and by Mayor Richard J. Daley, who had earlier proclaimed June 27 as Grant Park Concert Day.

—Howard Talley

## Zelzer Announces Chicago Series

Chicago.—The Allied Arts Corporation, with Harry Zelzer as managing director, will offer 26 different events in four subscription series at Orchestra Hall next season.

The Zelzer Concert Series will present the Berlin Philharmonic, under Herbert von Karajan; the Vienna Choir Boys; Nathan Milstein; Inge Borkh, Igor Gorin, and Nicolai Gedda, tenor, who will make his debut on April 27, 1957.

The Allied Arts Piano Series promises recitals by Vronsky and Babin, Gary Graffman, Louis Kentner, Artur Rubinstein, Benno Moiseiwitsch, Rudolf Serkin, Solomon, Jacob Lateiner, and the winner of the Society of American Musicians annual contest.

## New Opera Group Prepares For Fall Season in Chicago

Chicago.—As announced in the previous issue of Musical America, the opera season next fall here will be sponsored by the newly formed Opera Theater Association, with Thomas I. Underwood as president, and Carol Fox as general manager.

The company has announced the appointment of Emerson Buckley as musical administrator. Originally scheduled to conduct with the New York City Opera next fall, Mr. Buckley was released from his commitment to assume his new post. He will supervise preparation of the orchestra and rehearsal schedules and will conduct at least five performances. He has also been musical director of the recent grand opera festivals sponsored by the University of Puerto Rico and he is conducting the Central City Opera Festival this summer.

The Chicago opera season will begin on Oct. 10 with Puccini's "The Girl of the Golden West," with Eleanor Steber as Minnie, Mario Del Monaco as Dick Johnson, and Tito Gobbi as Jack Rance, and with Dimitri Mitropoulos conducting. Georg Solti has been engaged to conduct three of the season's offerings—Wagner's "Die Walküre," Mozart's "Don Giovanni," and Verdi's "La Forza del Destino."

### Metropolitan Opera

On May 24 another opera company, the Metropolitan, came to town. The opening performance of "Boris Godunov" that night should have been a pillar of fire but, in the long watches of the evening, it glowed fitfully, with an occasional blaze in the clock scene and in Boris' death scene. The performance was presented as a benefit for the University of Chicago Cancer Research Foundation.

Cesare Siepi was outstanding as Boris; equally impressive, in the smaller role of Pimen, was Giorgio Tozzi, a Chicago product. Clifford Harvuot registered strongly as the power-hungry Jesuit, Rangoni. The

Section I of the Music Series will bring the Chicago debut of the Vienna Philharmonic, under Andre Cluytens, on Nov. 18. Later programs will be given by Irmgard Seefried, the Festival Quartet, Mischa Elman, Witold Malcuzyński, and Leopold Simoneau.

Section II of the Music Series will open with a recital by Elisabeth Schwarzkopf, on Oct. 21. The Berlin Philharmonic (playing the night after its appearance on the Zelzer series), Isaac Stern, the De Paur Opera Gala, Gregor Piatigorsky, and Alexander Brailowsky are other artists and ensembles listed.

Non-series recitals and concerts to be sponsored by Allied Arts will be given by Marian Anderson, Walter Gieseking, Boston Pops Tour Orchestra, Obernkirchen Children's Choir, David Oistrakh, Emil Gilels, Mantovani and his orchestra, Stockholm Gosskör, Singing Boys of Norway, Swedish National Singers, Don Cossack Chorus (two), Edward Tucker, Jan Peerce, Andres Segovia, Adele Addison, and Anna Russell.

—H. T.

other principals were, at least, competent; some, especially Paul Franke as the Simpleton, much more than that.

Though the chorus sang at times with stunning impact their behavior as a crowd was too stereotyped to register as "revolutionary." Mr. Mitropoulos conducted with more zeal and fervor than with due regard for the singers' attempts to be clearly heard in the English translation by John Gutman.

I did not see the ensuing performances of "Aida," "Rigoletto," "Die Meistersinger," and "Carmen," all of which sold out. The Chicago critics reported a tired and listless "Aida," a "Rigoletto" and a "Meistersinger" more in keeping with Metropolitan standards, thanks to the splendid singing and acting of Leonard Warren and Jan Peerce in "Rigoletto," and to the production as a whole of "Meistersinger," ably directed by Fritz Stiedry. They accorded special praise to Otto Edelman as Hans Sachs; to Mr. Tozzi, noble in voice and bearing as Pogner; to the dependable and indefatigable Eleanor Steber, who substituted for Lucine Amara in the role of Eva; and to Lawrence Davidson, who sang Beckmesser in place of the indisposed Gerhard Pechner.

The Carmen of Risé Stevens was accorded special praise; good per-



Emerson Buckley, musical administrator, and Carol Fox, general manager, of the new Opera Theater Association in Chicago



formances were turned in by Nadine Conner as Micaëla and Richard Tucker as Don José. Frank Guarrera as Escamillo developed laryngitis during the second act and was replaced in the remaining two acts by Frank Valentino.

The "Fledermaus" on the afternoon of May 27 bubbled like champagne, despite the tiresome and unfunny low comedy of the jail scene. Again, Miss Steber scored solidly as Rosalinda, ably abetted by Roberta Peters as Adele. The male principals gave a good account of themselves; John Brownlee registering effectively in his introduction before the first-act curtain. Gabor Carelli substituted for Thomas Hayward in the role of Alfred. Tibor Kozma conducted with a rather heavy hand for the singers but kept the proceedings going at a good clip.

During the engagement the box-office grossed \$135,169, \$14,500 more than a year ago.

### Future Visits Promised

Now that an agreement has been reached between the management and the unions it is certain that Harry Zelzer and Rudolf Bing will provide us with another, and perhaps longer, visit next year.

Mstislav Rostropovich, cellist, the third Soviet musician to visit the United States this season, gave his first Chicago recital on May 7, with Alexandre Dedukhin at the piano. Best of all was his performance of the Sonata, Op. 40, by Shostakovich.

A giant of former days and still of today, Walter Gieseking, in his concert on May 20, showed little of the ordeal he recently experienced abroad.

For her first recital in Orchestra Hall, on May 6, Leontyne Price disclosed a sumptuous soprano voice in a program that featured arias by Handel, Gluck and Verdi; a group of songs by Marx and Poulenc; Samuel Barber's "Hermit Songs"; and a closing group of spirituals. David Garvey was her accompanist.

Roman Totenberg, violinist, accompanied by Leon Pommers, gave the

last of the University of Chicago public concerts at Mandel Hall on May 11. The playing of the two artists in Franck's Sonata in A major exemplified a full-blown romanticism that was good to hear and experience. The exquisite and refined rendition of the Debussy Sonate was no less appreciated.

Three choral groups were heard in May: The North Park College Choir, the Swedish Choral Club, and the Paulist Choristers of Chicago. All three acquitted themselves in varied and interesting programs. The angelic singing of the boys in the Paulist group provided an esthetic, exquisite thrill in selections of 16th-century sacred music and in an assortment of secular numbers.

Heard at Fullerton Hall were Sunya Lindseth, soprano, May 15, and Bonnie Heller, lyric soprano, June 1. Other concerts: The Weavers, singers and performers of folk music, May 18; International Society for Contemporary Music (ISCM) in first performances in Chicago of music by Richard Swift, Karel Jirak, Anthony Donato, Leland Smith, and Wallingford Riegger, May 13; the sixth chamber concert of the Collegiate Sinfonietta of Chicago, Dieter Kober, conductor, May 20; and an all-Bartok concert by the University of Chicago Musical Society, May 13.

### Rubinstein-Kohnop Duo

The final concert of the Allied Arts series was a duo-piano recital by Aida Rubinstein and Louis Kohnop on June 19, featuring the Mozart Sonata in D major and the Arensky Third Suite (Theme and Variations), Op. 33. The two pianists have yet to achieve a uniform and flexible style and to avoid thumping their way through excessively forte passages. The closing number, Ravel's "La Valse," was played with too much rigidity of tempo, though with a great deal of color and dash.

On May 20 the Community Symphony Orchestra, Leon Stein, musical director, gave a concert at Thorne Hall, with Rochelle Liebling, pianist,

Chicagoans flock to Grant Park to hear the free concerts sponsored by the Chicago Park District

Chicago Park District Photograph





and Rita Warsawska Paltz, soprano, as soloists.

The annual commencement concerts of the Sherwood Music School and the Chicago Conservatory took place at Orchestra Hall on June 14 and 17, respectively.

A concert of compositions by Robert Palmer was given at Urbana by the University of Illinois School of Music on May 25. It introduced for the first time anywhere a new work by Mr. Palmer, the Sonata for Violin and Piano (1955-56).

—Howard Talley

## Miami Symphony Plans 30th Season

Miami.—For its 30th season, the University of Miami Symphony, founded by Arnold Volpe, and since its inception so ably managed by his widow, Marie Volpe, will have guest conductors for four pairs of concerts—Pierre Monteux, Andre Kostelanetz, Howard Hanson, and James Christian Pfohl. The remainder of the series will be entrusted to John Bitter, dean of the school of music and regular conductor of the orchestra.

The soloists engaged for next season are Isaac Stern, Leonard Pennario, Beverly Sills, Raya Garbousova, Jorge Bolet, and Igor Gorin.

The Symphony Club has allocated \$37,000 for its music promotion activities for this year. Of this amount the largest allocation will go into the endowment fund. Mrs. Mitchell Wolfson, president of the Symphony Club for the past two years, has been elected to a third term.

An invitation has been extended to John Bitter to be the guest conductor at the Brevard Music Festival, on July 29. This concert will be broadcast over a national network.

Among the awards presented at the commencement concert of the University of Miami school of music was the one donated by Edward Benjamin for a short work in a "tranquil" mood for a symphony orchestra. This prize of \$500 was awarded to Chester Anderson, of Malden, Mass.

For their second season the Friends of Chamber Music will again present their concerts in the White Temple. The ensembles engaged for the series are the Quintetto Boccherini, Hungarian String Quartet, Budapest String Quartet, Vienna Octet, and Smetana Quartet. Frank S. Eden was re-elected president.

A program of original compositions by members of the faculty of the University of Miami school of music was presented in Beaumont Hall. In the same hall, on May 28, the University Concert Chorus, Wilfred Smith, director, sang Gounod's "Saint Cecilia" Mass.

The Milenoff Concert Association has engaged three dance groups for next season: Ballets Basques de Biarritz, Paris Ballet of Lyette Darsonval, and National Ballet of Canada.

—Arthur Troostwyk

## Opera Bill To Open Summer Theater Series

Westport, Conn. — The summer season of music and drama at the White Barn Theater, managed by Lucille Lortel, will be opened on July 8 by the After Dinner Opera. It will give a double bill of Chanler's "The Pot of Fat", and Cockshott's "Apollo and Persephone". The Chanler opera has been revised since its New York performances last spring.

# American Guild of Organists in New York

## Musicians Celebrate Sixtieth Anniversary

### With Busy Schedule of Concerts and Events

Approximately 1,600 organists gathered in New York for the 60th anniversary national convention of the American Guild of Organists. Held from June 25 to 29, with headquarters at the Waldorf-Astoria Hotel, the event had as hosts the New York City Chapter. Robert Baker and Virgil Fox were co-chairmen of the convention; Roberta Bailey was manager; and the program committee included M. Searle Wright (chairman), Claire Coci, Robert Crandell, Seth Bingham, Ernest White, and Alec Wyton.

Organ recitals, choral programs, sacred services, forums, lectures, guided tours of notable instruments, organ demonstrations, and social gatherings provided a heavy but constantly stimulating schedule for those in attendance. Although many New York musicians took part in presentations, the program committee wisely had invited several outstanding organists from other American cities and two from Europe to give recitals.

### Official Opening

Saint Thomas Church was the scene of the convention's official opening, on the afternoon of June 25. Greetings from S. Lewis Elmer, AGO national president, and from representatives of the Royal College of Organists in London and of the City of New York were followed by a recital by Pierre Cochereau, organist of the Cathedral of Notre Dame in Paris, who was completing his first tour of this country. The recital was dedicated to the late G. Donald Harrison, who had completed work on the new Aeolian-Skinner organ at Saint Thomas' just prior to his death (see Obituaries).

Swelteringly hot weather and the constant noise of pneumatic drills and blasting on building operations next door did not prevent an audience that packed the church from enjoying Mr. Cochereau's program. Works by Clérambault, Vienne, Durufle, and Dupré, skillfully played, led to the afternoon's climax, a three-movement improvisation by Mr. Cochereau on given themes. Lasting more than half an hour, the fascinating display brought some beautiful chromatic modulations and contrapuntal passages, a glittering scherzo, and a stunning use of the state trumpets at the back of the nave in the big climaxes.

In the evening, a choral service was given at St. Bartholomew's Church. The choirs of Calvary Church, David Hewlett, director; St. Mark's - in - the - Bouwerie, George

Powers, director; and St. Bartholomew's, Harold Friedell, director, participated in a program of lushly harmonized scores by Sowerby, Friedell, Durufle, Vaughan Williams, and Karg-Elert.

William Self, organist and choir-master of St. Thomas', led a lengthy Choral Morning Prayer at the church on the morning of June 26. Donald McDonald, organist of West End Collegiate Church in New York and on the faculty of Westminster Choir College, and George Faxon, organist of Trinity Church in Boston and on the faculty of the New England Conservatory of Music, provided some brilliant playing in a joint recital at the Riverside Church, in the early afternoon.

Ifor Jones was musical director of "The Coming of Christ", a choral drama by John Masefield and Gustav Holst, at Union Theological Seminary, in the late afternoon. At the same time Vladimir Ussachevsky, of Columbia University, spoke at St. Paul's Chapel on Recent Developments in Tape Music, and the Guilett String Quartet played a program at McMillin Theater.

Charlotte Garden, organist of the Crescent Avenue Presbyterian Church in Plainfield, N. J., and on the faculty of Union Theological Seminary, gave a recital at the Cathedral of St. John the Divine, assisted by a brass ensemble.

### Riverside Church Program

In the evening a musical service at the Riverside Church was given by the choir, directed by Richard Weagly, and Virgil Fox, organist. Seth Bingham's "Credo", which opened the program, was given for the first time. Szymanowski's "Stabat Mater", Durufle's Suite for Organ, Op. 5; and Vaughan Williams' "Dona Nobis Pacem" completed the program.

At 2 a.m., the convention moved to the Paramount Theater to hear a recital by George Wright on the "mighty Wurlitzer", but an automobile accident had incapacitated him, so an impromptu program was provided by Ray Bohr, Searle Wright, Virgil Fox, and a Mr. Shelley, of Wichita, Kan., who was almost as adept at handling the instrument as George Wright.

Wilbur Held, organist of Ohio State University, played the AGO test pieces for 1957, at the Central Presbyterian Church on the afternoon of June 27. A forum on Teaching Methods and Material had to be repeated because it proved so valuable. Harold Gleason, Catherine Crozier, Robert

Noehren, Leslie Spelman, Vernon deTar, and Mildred Andrews took part. Otto Luenig, of Columbia University, and Leo Sowerby, composer, conducted a forum on Composition in Its Relation to Church Music, and William B. Mitchell, of Columbia, lectured on Examinations and Music-Making.

Alexander Schreiner, organist of the Tabernacle in Salt Lake City, was heard at St. James Episcopal Church in Vienne's Symphony III, Camille Van Hulse's "Symphonia Mystica", and Sowerby's Church Sonata, composed for St. James' and given its premiere at this time.

### Lewisohn Stadium Concert

In the evening, the Lewisohn Stadium program was given in honor of the convention, with William Strickland conducting the Stadium Symphony and the Oratorio Society of New York. George Thalben-Ball, organist of the BBC Orchestra of London, was soloist in Handel's "Hallelujah" Concerto, in B flat, and Claire Coci, organist of the New York Philharmonic-Symphony, was soloist in Eric Delamarter's E major Concerto. Bach's "Magnificat" and Dvorak's "Te Deum Laudamus" were also heard. An Allen electronic organ was installed for the occasion.

What to many was the high point among convention recitals was that given by E. Power Biggs on a portable Schlicker organ at Hunter College on the afternoon of June 28. The clean, quiet sounds of the Portativ, together with a string quartet, an oboe and a flute, in music by Sweelinck, Soler, Handel, and Mozart, expertly played, came as a welcome contrast to the large-scale works and performances that dominated the convention.

Curt Sachs, of Columbia and New York University, lectured on Rhythm and Tempo. Another forum that had to be repeated because of its excellence was that on Choral Techniques and Repertoire, in which Vernon deTar, Margaret Hillis, Madeleine Marshall, Alec Wyton, and Veldt, took part.

### Three Recitalists

Claribel Thomson, organist of the First Presbyterian Church of Ardmore, Pa., and Oswald Ragatz, of Indiana University, shared an organ recital at St. James Church. Mr. Thalben-Ball presented a recital at Temple Emanu-El in the evening.

On the final morning, High Mass was celebrated at the Church of St. Paul the Apostle, with the Paulist Choristers, led by the Rev. Joseph R. Foley, participating.

D. A. Flentrop, Dutch organ builder, spoke on Trends in European Organ-Building, and this lecture, too, had to be repeated. Seth Bingham, of Columbia and Union Theological Seminary, spoke on Music for the Small Church, and Ray Berry, of the National Committee on Architecture and Acoustics, spoke on Worship, Architecture, and Acoustics.

In the early afternoon, Emily Ann Cooper, winner of the AGO national organ playing competition for 1956-57, gave a recital at the Church of St. Mary the Virgin. A pupil of Robert Ellis at Henderson College, Arkadelphia, Ark., she created a more than favorable impression with her performances.

Clarence Mader, organist of Immanuel Presbyterian Church in Los Angeles, gave solid and musically



Ribbon spanning Philadelphia's new Robin Hood Dell is cut by an explosion, set off by Jacob Krachmalnick, concertmaster, as he sounds his A for the orchestra tune-up

performances of four uncompromisingly dissonant contemporary works, at St. Bartholomew's: Günter Raphael's *Fantasia and Fugue*, Op. 41, No. 1; Hans Friedrich Micheelsen's *A minor Concerto*, Op. 29; Mr. Mader's own "Portrait Cycle", and Clifford Vaughan's *Symphony No. 3*.

The Sabbath Evening Service at Temple Emanu-El was particularly rewarding, with beautiful liturgical music expertly sung by the regular choir and soloists under Lazar Saminsky's direction, and a short recital of organ music expressly written for the Jewish liturgy, played by Robert Baker.

In the evening, 800 of the registrants crowded the grand ballroom of

the Waldorf-Astoria for the final banquet and for a program by Anna Russell, who, as usual, kept her audience in a state of complete hilarity. S. Elmer Lewis spoke briefly on the early history of the Guild. With Miss Coci he presented a bronze plaque and the Möller Foundation Award of \$500 to Miss Cooper.

The end of the evening and of the convention brought the surprise announcement that the AGO would participate with the Royal College of Organists and the Canadian College of Organists in an international convention in London, England, in 1957, from July 27 to Aug. 2.

—R. K./R. A. E.

## Artists and Management

### Cincinnati School To Run Artist Series

Cincinnati.—The College-Conservatory of Music of Cincinnati has taken over the direction of the 47-year-old Artist Series here. J. H. Thuman, director of the series since he founded it, made the request that the College-Conservatory take over the series' sponsorship, which the school accepted. Mr. Thuman agreed to remain as a consultant.

All profits earned by the Artist Series will go to the school's scholarship and building funds.

J. Ralph Corbett is chairman of the newly appointed board of trustees for the series, which includes school officials and prominent Cincinnatians.

The 1956-57 series will present Inge Borkh, the Vienna Philharmonic, the NBC Opera in "The Marriage of Figaro", Frank Guarrera and Irene Jordan, a gala concert by nationally known artists who were former students at the school and by Eddy Brown, and a sixth concert to be announced.

### Brooklyn Academy Forms New Division

For the first time in its 48-year history the Brooklyn Academy of Music has established a public information division. It will be headed by Howard Watson, formerly with the public relations department of Cunningham & Walsh, Inc., and Mrs. Stanley Warren, most recently with Columbia Records, Inc. The new division has been formed "to focus public awareness on the countless educational and entertainment events now available to the community at the Academy". The Academy is under the direction of Julius Bloom.

### Artists Announced For Brooklyn Series

The Brooklyn Academy of Music's 1956-57 Major Concert Series events, on Tuesday evenings, will include Cesare Siepi, bass-baritone; Carabini Band of Rome; Jussi Bjoerling, tenor; Isaac Stern, violinist; Marian Anderson, contralto; Artur Rubinstein, pianist; and Renata Tebaldi, soprano.

### Michigan State Series Director Resigns

East Lansing, Mich.—S. E. Crowe retired on July 1 as director of the Michigan State University's lecture-concert series. In his 18 years service he has booked more than 1,000 major

attractions on the university campus. He is succeeded in the post by Wilson B. Paul, formerly head of the university's speech department.

### New Auditorium For Detroit Group

Detroit.—Two series of concerts will be offered by the Detroit Symphony in its 1956-57 season, consisting of 18 Thursday evenings and nine Friday afternoons. Paul Paray will conduct, his fifth season with the orchestra.

For the 1956-57 season the orchestra will move into the new Henry and Edsel Ford Auditorium, which seats 2,920.

Andre Audoli, conductor of the Concerts Classiques de Marseille since 1938, will make his United States debut, as guest conductor for a pair of concerts. Virgil Thomson will be guest conductor for a program including his *Concerto for Flute, Strings, Harps, and Percussion*, with Albert Tipton, flutist. Valter Poole, associate conductor of the Detroit Symphony, will direct one regular concert, in addition to the Family Concerts, the Young People's Concerts, and the School Concert series.

The soloists will be: Artur Rubinstein, Dame Myra Hess, Rudolf Serkin, Grant Johannesen, and Leon Fleisher, pianists; Isaac Stern, Mischa Mischakoff, and Zino Francescatti, violinists; Paul Olefsky, cellist; Martha Lipton, mezzo-soprano; Martial Singher, baritone; Jerome Hines, bass; Edward Druzinsky, harpist; the First Piano Quartet; and the Rackham Symphony Choir, Maynard Klein, director.

### Winnipeg Ballet Engages Two Leads

Winnipeg, Man.—The Royal Winnipeg Ballet has engaged Ruthanna Boris and Frank Hobi to head the company for the 1956-57 season. The two artists made guest appearances with the company last February, and Miss Boris created a new ballet for it, called "Pasticcio".

### Greene Leaves New Orleans Post

New Orleans.—Thomas A. Greene, manager of the New Orleans Philharmonic-Symphony for the past three years, has submitted his resignation, effective Nov. 1. He will enter private business.

Under his managership, the New Orleans orchestra has increased by 20 per cent the number of seasonal concerts and has increased from six



©Curt Ullmann

Koester and Stahl perform in the Waldbuehne Stadium in West Berlin before 20,000 spectators. The dance satirists will make their first American tour next season, under Columbia Artists Management

to 25 per season the number of out-of-town concerts (excluding the recent Latin American tour).

### Tokyo Opera Company To Tour America

The Fujiwara Opera Company of Tokyo will make a four-month tour of the United States and Canada next season, presenting Puccini's "Madama Butterfly" and Gilbert and Sullivan's "The Mikado". The tour will open with a week-long engagement, beginning Aug. 28, at the Carter-Barron Amphitheater in Washington, D. C. Fine Arts Enterprises, Inc., of Los Angeles, is sponsoring the tour, with Julian Olney in charge of booking.

### Ballet Russe Set For Greek Theater

Los Angeles.—The Greek Theater, James A. Doolittle, general director, will present the Ballet Russe de Monte Carlo, July 16-28, among its summer attractions. Other presentations include Victor Borge in his one-man show, "Comedy in Music"; Harry Belafonte in "Sing, Man, Sing!"; "The Student Prince", with Brian Sullivan, Elaine Malbin, Hans Conried, Maria Tallchief, and Andre Eglevsky; and "The Red Mill", with Irra Petina among the leading players.

### Schick Joins NBC Opera Company

George Schick, associate conductor of the Chicago Symphony for the past six years, has been appointed music co-ordinator of the NBC Opera Company. He will work with Peter Herman Adler, musical director, in preparing singers for the NBC Opera performances on television and in the theater. He will also train singers whom the opera company wishes to develop.

### Roberta Peters Cancels Engagements

Because she is expecting a baby next February, Roberta Peters has cancelled her concert and opera engagements for the 1956-57 season. The young coloratura soprano currently is in Italy recording "Lucia di Lammermoor" for RCA Victor.

### Maile Made Assistant In Washington

Washington.—Fritz Maile, violinist of the National Symphony for many years and personnel manager since 1948, has been appointed assistant

manager. He succeeds Charles Carroll, who is now manager of the Savannah (Ga.) Symphony. Ralph Black is manager of the National Symphony.

### Pelosi To Manage Philadelphia Opera

Philadelphia.—Humbert A. Pelosi will be general manager of the Philadelphia Grand Opera Company for the 1956-57 season. He was impresario of the Philadelphia La Scala Opera before it merged with the Philadelphia Civic Grand Opera to become the Philadelphia Grand Opera. Anthony Terracciano, former general manager of the Civic group, will continue as a director.

### Concerts Management Formed in London

London.—Concerts Management (London) Limited has been formed recently, with offices at 35 Dover St., London, W. 1. Directors include S. A. Gorlinsky, noted European impresario; James T. Laurie, publicity manager at the Royal Festival Hall from its opening in 1951 until last May; and Joan Yudkin, member of the press and publicity staff of the Royal Opera House and the Sadler's Wells Ballet.

### Lillian Libman Moves To New Offices

Lillian Libman, artists' representative, now has her offices at Suite 303, 667 Madison Avenue, New York 21, N. Y.

### Correction

The New Art Wind Quintet, listed among the ensembles under the management of Concert Associates, Inc., in the June issue of Musical America, was incorrectly referred to as a quartet.

### National Symphony Plans 1956-57 Season

Washington, D. C.—The National Symphony, conducted by Howard Mitchell, plans 15 pairs of concerts for the 1956-57 season. For the orchestra's 26th season a Beethoven festival is planned.

Eugene Ormandy and Charles Munch will join in presenting performances of the nine symphonies and several concertos. Included in the National Symphony series will be two pairs of concerts by the Philadelphia Orchestra, conducted by Mr. Ormandy. They will also give two special concerts. And the Boston Symphony, directed by Mr. Munch, will present two concerts.

Guest conductors to appear with the orchestra are Sir Thomas Beecham and Edouard van Remoortel. Soloists will include Artur Rubinstein, Dame Myra Hess, Eugene Istomin, and Jose Iturbi, pianists; Zino Francescatti and Yehudi Menuhin, violinists; Gregor Piatigorsky and Leonard Rose, cellists; and in a performance of Beethoven's Ninth Symphony, Lois Marshall, soprano, Margaret Snow Roy, contralto, John McCollum, tenor, and Herbert Beattie, baritone, with the Howard University Choir. Maria Callas, soprano; Emil Gilels, pianist; and David Oistrakh, violinist, are tentatively scheduled to appear. The Royal Danish Ballet will appear in Capitol Theater in the orchestra's series. The National Symphony will accompany the group in their Washington appearance.



# Symphony League Holds Convention in Providence

Providence, R. I.—“Why don't orchestras play more contemporary music?” was the question that aroused considerable interest, debate, and controversy at the American Symphony Orchestra League's 11th national convention, held here from June 14 through 16 at the Sheraton Biltmore Hotel.

Conductors, composers, performers, orchestra managers, board members, members of women's committees from all over the country attended the convention. Activities ranged from the fourth annual Musicians' Workshop to joint sessions between the League of Composers—ISCM and several hundred orchestra delegates.

At the opening session on June 14, Helen M. Thompson, executive secretary of the League, pointed out that conductor training opportunities in this country are inadequate. In making the jump from school to professional job there is no place for the conductor to get what is needed. The League, she said, should either do something itself or set in motion the proper educational service. John Edwards, president of the League, presided at the opening session.

## Opening-Day Workshops

Among the many activities scheduled for the opening day were workshops dealing with the problems of arts councils (moderator: George Irwin, conductor, Quincy [Ill.] Symphony); board members; conductors; conductors' wives (moderator: Mrs. Walter Charles); managers (speaker: Alan Watrous, manager, Wichita Symphony; moderator: Harold Kendrick, manager, New Haven Symphony); the Women's Association; and youth orchestras (speaker: Marvin Rabin, conductor, Central Kentucky Youth Symphony; moderator: Harry Levenson, conductor, Worcester [Mass.] Youth Symphony. Mary Craig, associate editor of “Musical Courier”, was the speaker at the Women's Association luncheon; Mrs. E. L. Waldrop, assistant manager of the Wichita Symphony, the chairman.

The Rhode Island Philharmonic, Francis Madeira, conductor, entertained the convention the first evening.

Sessions with composers, dealing with the performance of contemporary music, took place on June 15. These sessions are believed to be the first in the history of symphony orchestras at which composers have joined together with conductors, musicians, orchestra managers, and members of orchestra executive boards and women's associations for frank discussions of mutual interests and problems.

Aaron Copland, speaker in the opening session, stated that symphony orchestra programming and policies are leading to a dead end, that composers feel the orchestras often fail to show long-range program planning and plan only from season to season.

## Concert Hall a “Museum”

“If there is no new music, a museum-piece life in the concert hall is created,” said Mr. Copland. “Though available music has increased rapidly, the proportion of new music to old music remains small—and the same.”

Mr. Copland's suggestions for improving the situation included a tally at the end of each orchestra's season, by categories of music, and extending the orchestra season by one week for the purpose of playing four or five

deserving scores that the conductor had not had time to do on his regular season. The most enthusiastically received ones would be put on the regular concert season the following year.

Dimitri Mitropoulos was panel speaker at the Friday afternoon session for composers and conductors.

Conductors must learn to be practical idealists, according to Mr. Mitropoulos, in programming modern music. Subscribers to concerts in this country show some resistance to novelties, though European concertgoers are even more conservative. Conductors must be careful not to undermine an orchestra's finances by programming too much contemporary music.

## Eight Per Cent Contemporary

Mr. Copland did not agree with Mr. Mitropoulos' optimistic view concerning the amount of contemporary music performed in this country. The composer repeated the statistics he had given in the morning session showing that only eight per cent of American orchestras' repertory is contemporary. This figure has not substantially changed, he added, during the last 15 years.

At another panel held Friday afternoon and composed of managers, board members, and composers, Ralph Black, manager of the National Symphony, and Harold Kendrick, manager of the New Haven Symphony, gave statistics based on the programs of their respective orchestras, which showed that concerts that included contemporary music were a greater box-office attraction than those that did not.

The more contemporary music the better was the opinion of other managers. Thomas D. Perry, Jr., was the chairman of this panel.

At a luncheon for all the composers attending the convention Walter Piston spoke on aspects of the American composers. He was introduced by Carl Anton Wirth, chairman of the Rochester Community Orchestra, who cited statistics on performances this year of contemporary works, showing an average of 1.6 contemporary composers per orchestra, 2.5 compositions, and 4.6 performances of contemporary music. Copland is the most frequently played American composer, according to Mr. Wirth's survey.

## George Judd, Sr., Speaks

Other speakers at events throughout the day included Lukas Foss; George Judd, Sr., former manager of the Boston Symphony; and Mrs. Arthur M. Reis. Henry Peltier, League research director, was the chairman of the musicians' workshop instructors' orientation. Ralph BURGARD, executive secretary, Winston-Salem Arts Council, was the scheduled moderator at the arts council workshop.

Composers present at additional panels included Ingolf Dahl, William Schuman, Arthur Berger, Norman Dello Joio, Irving Fine, Leon Kirchner, and Virgil Thomson.

The various events scheduled for June 16 included workshops dealing with the problems of arts councils (moderator: Richard Wangerin, manager, Louisville Orchestra); college orchestras; managers (moderator: Jack Dailey, manager, Rochester Philharmonic; speaker Don Engle, manager, Philadelphia Orchestra); small budget orchestras (speaker: Rhodes Lewis, conductor, Grande

Ronde [Ore.] Symphony); women's committees (moderator: Mrs. Albert Olson, board member, Amherst Symphony and Buffalo Philharmonic); youth orchestras; and budget analysis (chairmen: Peter Shultz, manager, Rhode Island Philharmonic; Arthur Perkins, manager, Hartford Symphony; Jack Dailey, manager, Rochester Philharmonic; advisors: John Edwards, manager, Pittsburgh Symphony; Richard Wangerin, manager, Louisville Orchestra; and Ralph Black, manager, National Symphony).

Government services to the cause of American music in foreign countries was the topic of guest speaker David S. Cooper, chief of the music section, United States Information Service, before the closing banquet of the League convention.

Introduced by Brigadier M. M. Dillon, board member of the London (Ont.) Symphony, Mr. Cooper reviewed the exchange programs operated or assisted by the agency, including the sending of scores and recordings of American composers.

Mr. Cooper cited tours in recent years by the New York Philharmonic-Symphony, the Philadelphia Orchestra, a touring company in “Porgy and Bess”, and other cultural ambassadors.

“We do an injustice if we limit such appearances to the three major orchestras of the United States,” he said, adding that groups going abroad from this country should represent a wide geographical spread.

## Award to Mrs. Merriweather Post

Mrs. Merriweather Post, vice-president of the National Symphony, was presented the League award for distinguished service to music for her sponsorship of “Music for Young America”, an extension of the National Symphony's season by five weeks, enabling 61,000 students from 42 states to attend concerts in Washington this spring.

League officers elected for the coming year are John Edwards, president; Ralph Black, first vice-president; Brigadier M. M. Dillon, George Irwin, Mrs. Fred Lazarus III, Harold Scott, and Richard Wangerin, vice-presidents.

Newly elected to the League's board of directors are C. M. Carroll, Savannah, Ga.; Douglas Richards, Beaumont, Texas; Robert Phillips, Van-

Lawrence Tibbett and Jennie Tourel discuss the Oct. 2 concert for the benefit of the Committee To Save Carnegie Hall and the National Association for Retarded Children. Jack Benny will be among the soloists.



couver, B. C.; Gibson Morrissey, Roanoke, Va.; Charles Gigante, Davenport, Iowa; Rhodes Lewis, LeGrand, Ore.; and Iden Kerney, Norwalk, Conn.

Concerning information services to its members, the League decided to increase its activities. Needed to expand its services for this purpose was an estimated sum of \$10,000. It was also decided that Sioux City, Iowa, would be the location for next year's conference.

The Musicians' Workshop, held on June 15 and 16, consisted of a series of sessions with musicians from noted orchestras. Richard Burgin, concertmaster and associate conductor of the Boston Symphony, served as violin instructor and conductor of the workshop orchestra. Artist-instructors for the workshop scheduled to teach also included Joseph de Pasquale, principal violist, Boston Symphony; Lorne Munroe, principal cellist, Philadelphia Orchestra; Anthony Bianco, principal bassist, Pittsburgh Symphony; Doriot Dwyer, principal flutist, Boston Symphony; Ralph Gombert, principal oboist, Boston Symphony; Gino Cioffi, principal clarinetist, Boston Symphony; Sherman Walt, principal bassoonist, Boston Symphony; Mason Jones, principal horn player, Philadelphia Orchestra; Irving Sarin, principal trumpet player, Pittsburgh Symphony; L. V. Haney, trombonist, New York Philharmonic-Symphony; Sigurd Rascher, saxophonist; and Saul Goodman, timpani player, New York Philharmonic-Symphony.

## National Symphony Shows Profit

Washington, D. C.—The National Symphony ended the 1955-56 season with a profit, but with the knowledge that several thousand dollars were still needed to complete the drive for next season's \$240,000 operating funds.

The report was made at the symphony association's annual meeting, when it was reported that the orchestra, conducted by Howard Mitchell, had made 115 public appearances before an estimated 304,108 persons, not counting radio and television audiences.

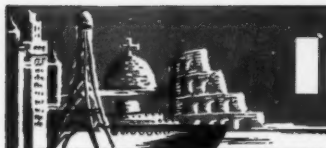
Carson Frailey was re-elected president of the association.

## Florida Orchestra Subject of Survey

Sarasota, Fla.—The Florida West Coast Symphony has been chosen by the American Symphony Orchestra League to be a subject of their study on the organization of orchestras. One of eight out of the 1,000 community orchestras in the U. S. to be selected for the research project, the Florida West Coast Symphony, conducted by Alexander Bloch, is made up of players from Bradenton, Sarasota and Venice. It is said by the League to be the only community orchestra drawing players and administrative personnel from three cities that has survived more than a year.

## New York City Votes Music Appropriation

The Board of Estimate of New York City has approved an appropriation of \$50,000 to be spent between July 1, 1956, and June 30, 1957, exclusively for live music.



# International Report

## Florence May Festival Returns to Standard Fare

Florence.—The fine Florentine tradition of presenting new works and rediscovering the past has at last run up against overwhelming resistance from those who guarantee deficits—the government, the Florence municipality, and tourist organizations.

As long ago as last September, the 1956 festival was planned as an exceptional documentary of the most important epoch of this century, 1900 to 1914, containing as it does the last works of a dying epoch and the prototypes of the new. Contracts were signed, but in the end money was denied to this scheme. Given the Mozart celebrations, a plan to confront Mozart works with Rossini operas was devised, but Mozart was definitely turned down as not guaranteeing cash returns.

### Verdi-Wagner Formula

The only alternative was to descend to "repertoire" material, and at the last moment a Verdi-Wagner formula was approved, financed, and put into action. "The Ring" is on one side of the balance, "La Traviata", "Don Carlo" and "La Forza del Destino" on the other. Sad that this most enterprising of the large festivals should be hit by economics, but hard cash is always right—the "repertoire" bill has filled the house every night to bursting. But does this further art, or just stereotype it?

"La Traviata", with Renata Tebaldi as Violetta, began proceedings with battles of partisanship and polemics which prove that opera is still very much alive here. There had just been a La Scala performance of "Traviata" with Maria Callas, and the Callas-Tebaldi rivalry that has spread into a large section of the public seemingly infested theater managements as well. Tebaldi supporters accused La Scala of deliberately prolonging the Milan "Traviata" so that Gianni Raimondi and Arturo Laporta, who were signed up for Florence, had to break their contracts. When Miss Tebaldi arrived here for rehearsals she received anonymous letters threatening to ruin her performance. All this is in the Italian theater tradition.

Nevertheless, she was struck down with nervous apprehension on the first night, and only a superhuman effort kept her going after the first act. Added misfortunes included the leading ballerina's breaking her ankle in Act II, and one can imagine the strain backstage. The excitement and tenseness could hardly lead to an ideal performance, but the work has settled down under veteran Tullio Serafin into the most memorable version I have seen, and a certain victory for Miss Tebaldi. She has been in glorious voice, her personality is more winning than ever. Can one say more?

### Filacuridi as Alfredo

To find a male protagonist equal to her is no easy task. The slim good looks and musicianship of Nicola Filacuridi went far towards filling the bill. The oft-neglected part of Annina was intelligently and amply interpreted by Lilliana Poli. Ugo Savarese was a fine baritone for Germont. Scenery by Atilio Colonnello had a welcome freshness, wedding to the



"Götterdämmerung" at the Florence May Festival, where the whole "Ring" cycle was presented this year by a German company

voluptuous style of the chosen era a certain modern refinement that is a special Italian gift. Giovanni Paolucci was stage director.

Wagner's "Der Ring des Nibelungen" was performed within the span of a week, by an all-German company imported en bloc for what has been termed a "modest sum". Whether they were cheap or dear, they would honor any theater, and I have only the highest praise for them. Each opera was given with only one rehearsal with singers; even orchestral rehearsals were by no means abundant, yet the result was amazingly polished. These Germans, under their conductor Herbert Charlier, were so disciplined, so absolutely aware of everything expected of them, that a fine performance was almost guaranteed under any conditions. What happened in the orchestra pit was often nobody's business, but there was the thrilling compensation of a very vital stage performance.

### Windgassen and Nilsson

Wolfgang Windgassen, in the triple roles of Loge, Siegmund and Siegfried, was impressively outstanding, with a fine untiring voice and commanding personality. Birgit Nilsson, as Brünnhilde, revealed musicianship and vocal powers of the first order, coupled with the good looks desired in such a part.

This company chose to ignore all Wagner's realistic stage problems, in the new Bayreuth style, resulting in a grateful simplicity. The "animation" of a scene by tricks of lighting somehow avoids too much realism, and leaves a semi-symbolic impression that is most convincing.

Mr. Charlier, conducting, gave a workmanlike impression; to expect him to show real musicianship under the circumstances is unfair. There were so many fine singers that there is no room to mention them all, but Tomislav Neralic (Wotan) and Otto von Rohr (Hagen, Fafner and Hunding) are too good to be omitted.

A concert of contemporary music

for two pianos by the Gorini-Lorenzi Duo had its high spot in a stupendous performance of Bartok's Sonata for two pianos and percussion. Helmut Laberer and Karl Peinkofer (timpani and percussion respectively) can be classed as real virtuosos in this field. The rest of the program was all contemporary Italian. I was most struck by Casella's "Pupazetti" (1916), which though belonging to the period of his "atonal crisis" now seems fresh, spontaneous and sincere to a degree unusual in this century's music. Other works were Riccardo Nielsen's "Music for Two Pianos" (1938-42), Malipiero's poetic "Con Manuel de Falla" (from the still unfinished "Dialogues with de Falla"), and Bruno Bettinelli's winning, facile Sonatina. The Gorini-Lorenzi Duo is a combination of the very first order.

Recitals and chamber concerts have featured Jascha Heifetz, Claudio Arrau, Mieczyslaw Horszowski, and the Dutch Chamber Orchestra. This last has given two concerts of Bach's "Brandenburg" Concertos in a slick, efficient modern style, more suited to Bartok than to Bach.

—Reginald Smith Brindle

## New Martin Opera Staged in Vienna

Vienna.—The premiere of the notable opera "The Tempest", by the Swiss composer Frank Martin was the first of its kind in the new opera house in Vienna. The success that it enjoyed rewarded the artistic labor that had gone into its production. In order to obtain the most brilliant possible performance, the company had imported guest artists. Ernest Ansermet prepared and conducted the work with authority and inspiration. The beautiful scenery was designed by Georges Wakhevitch, of Paris, whose imagination revealed itself especially in the treatment of the storm-tossed ship, and in the design of the enchanted forest, with its fantastically interlocked branches.

Many foreign music critics were

present at the premiere, including Willi Schuh, from Zurich, and H. H. Stuckenschmidt, from Berlin. Rudolf Bing, director of the Metropolitan Opera was also a member of the audience. (The opera will be given its American premiere by the New York City Opera in the fall, in English.)

"The Tempest" in its operatic form is divided into ten scenes. In the original play of Shakespeare, music already played an important part. We find constant references to it in the text. This musical atmosphere doubtless stirred Martin to write the opera. Verdi planned for many years to compose a "Tempest". But he did not intend to use Shakespeare's text unchanged, as Martin has done. For the operatic stage has other requirements than the dramatic stage. Singers are not like dramatic actors. In one of his letters, Verdi wrote: "Everything, it is true, can be set to music, but everything cannot be effectively expressed with music."

### Difficulties of Adaptation

One can argue that it was a mistake to set a Shakespearean play as an opera libretto without adapting it. But no one can deny that Martin with the music of "The Tempest" has revealed his unique personality, his great musical ability, and his sensitive musical culture. This music has a very personal style. In the emotionally expressive choruses, sung backstage with the delicate accompaniment of a small orchestra by the spirits, we find haunting poetry. The comic and grotesque scene of Caliban, Trinculo, and Stephano, which are partially spoken instead of sung, are theatrically powerful.

Martin's opera falls mainly into the category of declamation, supported by a sensitive and colorful orchestral score. The orchestra never obscures the declamation and weaves a chromatic web that reveals a skilled technique. Not even in the love scene in Act II does Martin write a typically formed and distinct operatic melody, although the tenor rises to high C, and the soprano and tenor join each other at the end decisively. When the music approximates traditional operatic melody, it is rather solemn and thoughtful than theatrical. For this reason, it is imposing, individual, and distinguished, but not dramatically powerful. It is nearer to Debussy in spirit than to Shakespeare, who has Prospero ask for the applause of the audience at the close.

### Ovations for Ansermet

At the premiere of the opera, this applause was generously accorded. There were ovations for the veteran conductor, Mr. Ansermet, for the stage director, Heinz Arnold, from Munich, and for the singers. The role of Prospero (originally scheduled for Dietrich Fischer-Dieskau, who was prevented by illness from appearing) was taken by the young baritone Eberhard Wächter. Crista Ludwig, a gifted soprano, sang the role of Miranda well, even if she was a bit cool and lacking in the girlish poetry of Shakespeare's character. The three singers in the comic roles, Endre Koreh as Caliban, Murray Dicky as Stephano, and Karl Dönch as Trinculo, were louder than they were amusing. The spirit Ariel had been transformed into a dancer, whose



movement was accompanied by the invisible choruses and a small orchestra made up of strings, a flute, a trumpet, two horns, harp, cembalo, and jazz percussion. The composer shared the ovation at the close of the performance. —Max Graf

## Vienna Group Lists Five Series

Vienna.—The Vienna Concerthouse Society will sponsor five groups of programs during the 1956-57 season. Group I, devoted to Baroque music, will include Bach's "St. Matthew Passion" and Monteverdi's "Vespers of the Beata Vergine." Paul Sacher, conductor; the Virtuosi di Roma; the Freiburg Bach Choir; and Ralph Kirkpatrick, harpsichordist, will take part.

The Gulda Orchestra, directed by

Wolfgang Gabriel and presenting Friedrich Gulda as piano soloist, will be heard in the Group II series, devoted to classical music. Tchaikovsky's symphonies and other works of the romantic period will be offered in Group III. Conductors will be Enrico Mainardi, Otto Klemperer, Lorin Maazel, Ferenc Fricsay, Hans Rosbaud, Ataulfo Argenta, Heinrich Hollreiser, and Dimitri Mitropoulos; soloists will be Antonio Janigro, cellist, and Joerg Demus, pianist.

Group IV, made up of modern works, will include Honegger's "Cris du Monde," Stravinsky's "Oedipus Rex," and new psalms by Hindemith. Eight programs surveying Austrian music will compose Group V. In the final two evenings of this series, Michael Gielen will conduct works by Schönberg, Webern, Berg, and Krenek.

## Prague Company Visits Berlin Offering Czech Repertoire

Berlin.—Europe is again busily exchanging visits through its great artistic ensembles. In Paris and London leading German companies appear. East and West gather at Wiesbaden; an Italian troupe is visiting Schwetzingen. The Chinese have sent their National Opera for a European tour. The Leningrad Philharmonic is playing in West Berlin, and the Berlin Philharmonic has made another triumphant western tour.

We should be grateful to art for such generous free gestures; or better, we should note that international politics are more successfully conducted with bel canto and muted strings than with trumpets and drums.

There was no lack of either when the Czech National Theatre of Prague paid its first visit to Berlin, exchanging places for a week with the Komische Oper of East Berlin. To those who know Prague, the "Narodni Divadlo" on the Moldau quay is a part of the Czech soul. Its repertoire has always been a brilliant mixture of German, French, Russian, and Italian operas, insofar as the production of native Czech works permitted.

### Conductors Uphold Traditions

Conductors such as Otakar Ostrčil and Vaclav Talich have upheld its traditions, which go back to Bedrich Smetana and in a sense even farther, to the Prague Mozart premieres. It was in the National Theater that the Czech Philharmonic, one of Europe's finest orchestras, developed.

In the Czech repertoire, Smetana's heroic operas "Dalibor" and "Libussa" are national treasures. "Dalibor" headed the list of the operas given during the visit at the house of the Komische Oper. Dalibor, a half-historic and half-legendary figure, was a fighter for Czech freedom, a characteristic mixture of rebel and musician. He embodies the Czech thirst for independence which was awakened in the 19th century through Herder and western Romanticism. In the uneasy 1860s, Smetana was a sort of standard-bearer of the Czech movement for national independence, as Verdi was in Italy.

In "Dalibor", a remarkable compound of heroics and sentiment, Smetana's music is the artistically outstanding element. It is music of the heart, full of the superb and spontaneous melodic invention that never failed him, yet it is governed by a strong artistic understanding. Smetana

is spiritually related to Wagner and Liszt, whom he resembles in his orchestral sonority and method of thematic development. "Dalibor" reveals an astonishing unity of motivic material, which is worked out in Beethoven-like fashion unceasingly. Each scene is suffused with the warmth and intimacy that are innate in the Czech soul and in Smetana's genius. Such exultant music has been within the compass of few composers, even of the Romantic school. Only once, in the visionary appearance of a dear friend, playing the violin, is the boundary of sentimentality crossed.

### Several Beautiful Voices

For the Berlin performance there were several voices of unusual beauty available. Maria Podvalova revealed a naturally powerful soprano, dazzling in high fortissimo passages, somewhat rough and off pitch in the shadowy tones of the farewell scene, but convincing in the pathos of her realistic performance. A worthy rival in the success of the evening was Libuse Domanínská, whose honey-bright soprano and highly individual acting talent made the role of Jitka a major one.

The title role was performed by Beno Blachut with a metallically forceful tenor, which showed the effects of an apparent indisposition at the premiere. As a stage figure, one might have wished for a more heroic type. The singer who was to have taken the role of the king being ill, Premysl Koci jumped in at the last moment, and was naturally a bit constrained and watchful of the conductors baton. Rudolf Jedlicka (as Budíjov) revealed a brilliant baritone voice; and Antonín Zlesák (as Vitek) a well-placed tenor.

The scenery was in sharp contrast to the sort of thing one usually encounters at the Komische Oper. In Prague, they produce opera in a naive, realistic style; the literal scenery and stage action were without a touch of modern subtilization. It was all very charming and old-fashioned.

But the best was reserved for the ear rather than the eye. The orchestra was unusually sensitive both technically and musically. It was conducted in masterly fashion by Jaroslav Krombholc. The chorus was also notably precise. Full justice was done to Smetana's genius, and the capacity audience proffered a stormy ovation.

Of Dvorak's nine Czech operas, none has become lastingly popular outside of his native land, and scarcely any except "Der Jacobiner" and "Russalka" have been given on German stages. Why is this? The works are filled with the same inexhaustible melody that one finds in the symphonies. Their librettos are rich in humor, human character, and often in a dramatic effectiveness that the music enhances in a naive and direct way.

### Wagner's Influence on Dvorak

Dvorak's music for "Russalka" reveals his youthful enthusiasm for Wagner. It possesses the fluctuating variety and sensitivity which is freed by a psychologically treated orchestra. The melody is nourished in its tenderness and emotional power by Czech folk music, and the harmony anticipates the impressionism of Debussy in its fantasy.

The staging of the opera by the Czech company was technically and artistically very impressive. Moonbeams danced over reflecting surfaces of water; shadowy forms sped through the silvery willow branches; the princely splendor of the wedding party spilled over the castle staircase. A scrim and double projection enhanced the illusion of the supernatural.

The sumptuous orchestral sonorities were brought out by the veteran Zdenek Chalabala, for 30 years conductor and director at the Prague Opera. In the well-knit ensemble, the most prominent artist was the alto Marta Krasova, who made the role of the Witch enormously impressive. The title role was sung with a passionately vital soprano by Milada Subrtova (whose name in German would be Frau Schubert). Maria Podvalova gave the wicked princess enticing if at times all too dramatic nuances. Ivo Zidek, who took the role of the prince, proved to be a heldentenor of limited brilliance but large volume. Eduard Haken was both threatening and mournful as the Water Spirit.

The most convincing impression left by the Prague company was with a modern Slovakian opera. It is called "Katrena" (in the Slovakian original, symbolically, "Krutnava", which means a vortex). It was composed by Eugen Suchon, born in 1908, a pupil of Vítěslav Novák and au-

thor of significant chamber and choral music. "Katrena" is a veristic opera on a peasant theme: murder, caused by jealousy, which turns to remorse and finds redemption. The central figures are a girl in love, who has a child by the murdered man and marries the murderer. It is a tragic epic in East Slavic style, like the Janacek operas, lightened through folklore and dance characteristic of Slovakian wedding and church festivals.

The music is on a high technical level. It is harmonically very interesting, notably at the very beginning, with its fourths. It is richly polyphonic with a wealth of orchestral coloring, and it carries on the stylistic naturalism of Janacek in a very personal way. Unquestionably, this opera has great moments. It follows the feverish intensity of the action with telling faithfulness, although its early scenes through their very power rob the later ones of cumulative force.

### Realistic, Powerful Production

Bohumil Hrdlicka was the stage director and Josef Svoboda the designer for a production that was in many details of dramaturgy and optical power a masterpiece. Such a scene as that in the bare waiting-room of a police station, with its whitewashed walls, "wanted" circulars, pictures of Masaryk, and flycatchers on the lamps, when Katrena, shaken by grief for the dead man, confronts his angry father, is convincing, realistic, and gripping.

Of all the beautiful, powerful, sensuous, vital soprano voices brought to us by the Prague company, Drahomíra Tikalová's was the most sensational. Her top tones, clear, full, and perfect in intonation, in the role of Katrena, reminded me of Leonie Rysanek at her best. Vladimír Jendáček imbued the character of the old Stelina with nuances of angry grief and slow appeasement. Beno Blachut took the role of the murderer Ondrej, ravaged by passion, with dramatic and musical powers of a high order.

Jaroslav Krombholc conducted urgently yet sensitively. The applause was wild, even if the house was not quite full. This opera, produced in German in Augsburg recently, could fill gaps in the German repertoire very well. —H. H. Stuckenschmidt

## Many Minor German Festivals Provide Musical Rewards

Tübingen, Germany.—Much has been written for and against the phenomenon of post-war European music festivals, with considerable justice on both sides. Some festivals are, indeed, crassly commercial affairs to catch tourists. Others present too standard a musical menu. But the public appetite for festivals remains large, and as competition becomes stronger, many managements have resorted to artistic "gimmicks"—and this is written in no deprecatory sense.

Thus, some of the smaller, less famous festivals are the most interesting. A prime example is the one in Tübingen during the second week in May. Now in its fifth year, this festival has grown constantly in stature. Tübingen is an attractive, picturesque town of some 50,000 souls, the center of which is the university, famous for its medical school. Every year the town and university combine resources to present a week of programs de-

voted to contemporary music. A composer is appointed as artistic director: this year it was the Swiss composer Conrad Beck who was responsible, and his absorbing schedule embraced the most diverse styles and directions of modern music.

The opening concert, played by the Südwestfunk Orchestra (Baden-Baden) under Hans Rosbaud, began with Debussy's "Jeux", written in 1912 but loaded with implications for music of the future. There followed a work by Luigi Nono, young Italian enfant terrible, "Y su sangue ya viene cantando" for flute, harp, celesta and percussion, being the second part of the "Epitaph for Garcia Lorca". It is a gripping but by no means pleasant work. Milhaud's Harp Concerto was followed by a masterful performance of Stravinsky's "Le Sacre du Printemps" such as one seldom hears.

The festival continued with a concert of choral music by the excellent

chorus of the Süddeutscher Rundfunk (Stuttgart); a two-piano program played by Monique Haas and Ina Marika; an evening of modern songs based on texts by Hölderlin; an Amadeus Quartet program; and a guest appearance of the Augsburg opera, presenting a one-act opera, "The Widow of Ephesus", and a ballet, "The Fair at Delft", by Hermann Reutter.

The final concert was given by the Collegium Musicum Orchestra of Zurich, conducted by Paul Sacher. Two works stood out—Martinu's Double Concerto for String Orchestra, Piano, and Timpani, a tense, tragic work, reflecting the unhappy time (1938) in which it was written, and Frank Martin's Petite Symphonie Concertante, for harp, harpsichord, piano, and double string orchestra, in which the sounds obtained from this unusual combination are most original and varied and yet the score is essentially expressive.

#### Frankfurt am Main Festival

Frankfurt am Main was the scene of a concentrated two-day festival of contemporary music sponsored by the Hessian Radio. One of the commissioned works was a set of five Neapolitan songs for baritone and orchestra by Hans Werner Henze, young German composer now living in Naples. These songs are effective in the best sense of the word, full of vitality and communicating directly to the listener. They represent a distinct advance over some of Henze's earlier works, in which the constructivist, cerebral element predominates. Dietrich Fischer-Dieskau's performance of the songs was superb.

Karl Amadeus Hartmann's Viola Concerto, also commissioned for the festival, received a less satisfactory performance, so that it was difficult to form an opinion of the work. Es-

entially a subjective-lyrical composer, Hartmann here is concerned chiefly with principles of construction—"a periodic structure that is evolved from serial laws—in a certain sense an extension of Blacher's system of variable meters to larger units".

One of the most striking works of the festival was the Sinfonietta Gioiosa of Heimo Erbse, young Berlin composer. In this premiere, the music sounded fresh and full of sparkle, concise, having wit, irony, and vitality. It is very dissonant but tonally based.

#### Mozart Works at Schwetzingen

The annual Schwetzingen Festival centered this year around Mozart and his time, and a more appropriate setting for 18th-century works can hardly be imagined. This splendid castle, situated on the outskirts of Mannheim, possesses one of the finest baroque theaters of Europe, and it was there that a comic opera by Galuppi, "L'amante di tutte", was given to open the festival. The work has little to recommend it except historical interest, but it made a valid contribution to the panoramic view of Mozart's period. It showed to what a degree Mozart surpassed his immediate predecessors. Mozart's "La finta semplice", composed when he was 12, also demonstrated to what extent he later surpassed himself; it is on the whole a rather tedious piece. The high point of the festival was the Württemberg State Opera (Stuttgart) performance of "Don Giovanni", with George London as the Don.

The International May Festival in Wiesbaden calls for little comment. The program consisted chiefly of standard fare, ranging from "La Bohème" to "Die Walküre." The only novelty was the appearance of the Belgrade State Opera, in "Prince Igor", "Khovantchina", and a ballet. —Everett Helm

## London Hears Shaw Chorale, Vaughan Williams' Eighth

London.—After the dull mediocrity of the winter season, London's music-making during May suddenly blossomed out, rather like the weather.

Probably the most important musical event of the month was the first performance in London, on May 14, of Vaughan Williams' new symphony, 12 days after its premiere in Manchester by the Hallé Orchestra under Sir John Barbirolli, to whom the work is dedicated.

The new symphony is in D minor and is the composer's eighth. His first large-scale work since the "Sinfonia Antartica", it is not long, lasting but half an hour, nor is it deeply moving. Indeed, but for the beautiful slow movement, the composer seems far more interested in experimenting with sound effects than in probing deeply below the surface of things.

The first movement, "Seven variations in search of a theme", is musically the most interesting, with its mixture of sonata form and variations; the second, a Scherzo alla marcia for winds, is just long enough, and witty; the third is a beautiful cavatina for strings, in the composer's Tallis Fantasia mood. The finale, a Toccata, is frankly a joke: the full orchestra is reinforced by extra percussion and, to quote Vaughan Williams, "contains all the available hitting instruments which make definite notes—glockenspiel, celeste, xylophone, vibraphone, tubular bells, and tuneable gongs." This noisy move-

ment unbalances the work; fun though it is for both orchestra and audience, it does not really make a satisfactory finale to the work.

The performance by the Hallé Orchestra was of the highest standard, and the percussion department had a field day. The audience really enjoyed the work, and the symphony will undoubtedly enjoy great popularity.

The following night at the Festival Hall, London was introduced to the Robert Shaw Chorale, which scored a great and deserved success. The press reaction was enthusiastic; and the standard of musicianship, the attack with which the chorus sang, the remarkable sense of rhythm, and the beautiful legato were talking points for days afterwards. The program included Schubert's Mass in G, Bach's "Christ lag in Todesbanden", and works by Byrd, Orlando di Lasso, Schütz, Samuel Barber, and Aaron Copland. The chorus will be sure of a welcome whenever it returns to London.

#### Vienna Philharmonic Programs

Other visiting celebrities who enlivened the month included the Vienna Philharmonic, under Rafael Kubelik and André Cluytens. Mr. Kubelik, not really recovered from his recent motoring accident, was not at his best, although his reading of Dvorak's Second Symphony reached a high level; his Mozart-Strauss program, with Hilde Gueden, was dis-



Edith Coates (Countess) and Edgar Evans (Herman) in "The Queen of Spades" at Covent Garden

appointing. Mr. Cluytens, too, seemed a dull interpreter of the classics, but in his concert Clifford Curzon played Mozart's B flat Piano Concerto, K. 595, with exquisite feeling and musicianship.

Two other guests from Vienna were Irmgard Seefried and her husband, Wolfgang Schneiderhan, who gave a joint recital and appeared with various ensembles, including the London Mozart Players under Harry Blech. With the latter, Miss Seefried and her husband joined forces to give a musically impeccable performance of the concert aria "Non temer, amato bene", K. 490. Mr. Schneiderhan's playing of the A major Violin Concerto, K. 219, was technically brilliant but not very penetrating.

Josef Krips and Claudio Arrau have embarked on a Beethoven cycle with the London Symphony, during the course of which all the symphonies and piano concertos will be played.

Recitals have been given by Wilhelm Backhaus, Jussi Boerling, Thomas L. Thomas (very successful), Ferruccio Tagliavini, and the brilliantly talented young cellist, Janos Starker, who took all musical London by storm.

#### Bernard Herrmann Conducts

Bernard Herrmann conducted the London Symphony in four programs, made interesting by the presence of Robert Russell Bennett's "Violin Concerto in Jazz Style", played by Louis Kaufmann; Phyllis Tate's "Occasional Overture"; Liszt's "Faust" Symphony; and Ravel's Piano Concerto, with Monique Haas. But the orchestra played badly, and Mr. Herrmann appeared to be one of the most uninspired conductors we have experienced since the war.

May marked the return to the concert hall of Sir Thomas Beecham, after his American tour. In three concerts, he introduced a Sibelius-like piece of no great musical moment, Leonard Salzedo's First Symphony; led a wonderful performance of Tchaikovsky's Second Symphony; and conducted a program largely devoted to Mozart, in which the Canadian soprano Lois Marshall made her London debut. She made a great impression singing the motet "Exsultate, jubilate" and the aria "Martern aller Arten".

The closing concert of the Royal Philharmonic season was conducted by Rudolf Kempe, who again displayed his wonderful gifts of producing both exquisite playing and exciting effects from his orchestra. Joan Sutherland sang the soprano part in the last movement of Mahler's Fourth Symphony beautifully.

Another Mahler work, "Das Klagende Lied", received its first performance in England on May 13,

under the direction of Walter Goehr, in the closing concert of the London Symphony's regular season. Also heard were Frank Martin's Violin Concerto, played by Mr. Schneiderhan, and the Monteverdi "Magnificat".

Two additional concerts were given by the BBC Symphony after the end of their regular season. These were conducted by Pierre Monteux. The first was disappointing, but the second, an all-French concert with Ginia Davis singing Ravel's "Shéhérazade", went far better.

#### Sadler's Wells Anniversary

The Sadler's Wells Ballet celebrated its 25th birthday on May 5 before a virtually hysterical audience at Covent Garden. The program opened with a revival of "The Rake's Progress", in which Robert Helpmann returned to dance the title part; Julia Farron was the Girl.

This was followed by the premiere of "Birthday Offering", a piece d'occasion in one scene, with choreography by Frederick Ashton, music by Glazunoff, and costumes by André Levasseur. This was designed by Ashton in his most brilliant manner to display the talents of the company's seven ballerinas: Margot Fonteyn, Beryl Grey, Violetta Elvin, Nadia Nerina, Rowena Jackson, Svetlana Beriosova, and Elaine Fifield. They were partnered by Michael Somes, Alexander Grant, Brian Shaw, Philip Chatfield, David Blair, Desmond Doyle, and Bryan Ashbridge. This piece has been repeated but twice, for it is virtually impossible to arrange for all seven ballerinas to be available on the same evening.

The program ended with "Façade", in which Miss Fonteyn and Mr. Helpmann once more danced in the Tango. Then came the flowers, the cheers, and the speeches.

The operatic events at Covent Garden have been, except for the "Ring" cycle, frankly dull. Mr. Kubelik's accident put a blight on the season, and the repertory has been uneventful. "The Queen of Spades" revival, however, was quite excitingly conducted by Mr. Kubelik, and was further distinguished by Edith Coates's brilliant interpretation of the Countess.

At the moment of writing we are still awaiting "Götterdämmerung" before the first cycle of what already has been the most distinguished "Ring" for many years at Covent Garden comes to an end. The Rudolf Hartmann-Leslie Hurry production is now in its third summer; once again there have been some modifications scenically; and if the "Siegfried" forest is really effective, Hunding's hut is still disastrous. This year Peter Potter, Covent Garden's assistant producer, has restored some of the more symbolic moments that were previously missing (we at last see Nothing shattered); the lighting has generally been excellent, and the cloud, fire, and water effects have all worked well.

#### Rudolf Kempe's "Ring"

Rudolf Kempe, who made a great impression last year, seems even better; there is now more majesty, sweep and excitement in his reading; the orchestra sounds magnificent, and the delicate playing in such moments as the "Forest Murmurs" and part of the Siegfried-Brünnhilde duet could hardly be equalled anywhere. Mr. Kempe is only conducting his fifth complete "Ring", so what it will be like in, say, five years is a matter of fascinating conjecture.

The cast has hardly a weak link.

(Continued on page 16)





# Mephisto's Musings

## Most Happy Baritone

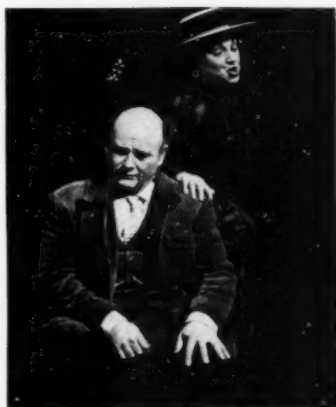
Following a path made luminous by Ezio Pinza and some other singers of serious music in recent history, baritone Robert Weede has shelved his operatic chores (momentarily, one hopes) to enter the maelstrom of Broadway, where he is starring in "The Most Happy Fella", a Frank Loesser musical which is an SRO box-office attraction and probably will go on forever, like "South Pacific".

The show is based upon Sidney Howard's well-known play, "They Knew What They Wanted", which is all about a substantial, but elderly, Italian wine-grower who courts a young girl by mail, tricks her into marriage by sending her a picture of his handsome young overseer as a picture of himself, and thus creates a triangular imbroglio which has a more cheerful termination in the musical, if I remember correctly, than it did in the play.

Weede, again like Pinza, plays the role of the elderly romantic, which is a character part of considerable substance. He is required to speak and sing with a thick Italian accent and he spends most of the second and third acts in a wheel chair with one leg in a plaster cast. Veteran of many a Rigoletto and similar heavy roles on the operatic stage, he takes on the part of Tony with no difficulty whatever and makes a moving characterization of the pathetic, ludicrous, lovable old fellow.

As this sort of Broadway production goes, "The Most Happy Fella" is pretty far upstage in its musical idioms and derring do. There is the popular hit, "Standing on the Corner", but there also are duets, trios, a quartet and a chorus which approach operatic quality. These require operatic voices. Consequently the vocal level of the company is considerably above the Broadway average and many of the supporting players are from the world of opera. Among them are Mona Paulee, whose fine voice is heard all too infrequently in the role of Tony's sister; Richard Torigi, formerly of the New York City Opera, who sings Tony at the matinees; Lee Cass, featured in NBC-TV Opera productions, as The Postman; and Rico Froehlich, Viennese dancer-singer, as Pasquale. The leading feminine roles are taken by Jo Sullivan, late of "The Three-penny Opera", and Susan Johnson, a gifted comedienne and nightclub singer.

The show would be the better for a few judicious cuts in production numbers that tend to become tedious. But as a whole it is a laudable performance on a level of musical artistry and imagination one would have thought impossible on Broadway a few years ago.



Robert Weede and Mona Paulee in "The Most Happy Fella"

## Music Critic Honored

Few people are fortunate enough to be honored in their lifetime, much less a music critic. But Helen Knox Spain, retired music and art critic on "The Atlanta Journal" and Atlanta correspondent for many years on Musical America, was paid homage by the city of Atlanta—homage equal to that of a hero.

May 26 was proclaimed by the Mayor of Atlanta as Helen Knox Spain day. An editorial appeared in the "Journal" praising the good deeds and services this wise and gifted lady has done for music and art in the South. One hundred and fifty people were invited to the festivities for Miss Spain in the Atlanta Art Association Galleries. A string quartet composed of members of the Atlanta Symphony and the Madrigal Choir from Georgia State College performed in the musical portion of the program.

Miss Spain received a framed proclamation from the Mayor declaring this day to be her day. She was also given a certificate that read that a cooling system would soon be placed in her lodgings. And finally, she received from friends and admirers a bank book showing an account of \$1,500 in her name. The catering service and the flowers at the party were provided free by prominent firms in Atlanta.

Few people are more deserving of such an honor, for her untiring efforts have helped to raise musical standards to a high degree in the South. Many young people will tell you that whenever they needed help in their musical careers

Miss Spain was always there to give them a boost. She played a prominent role in the formation of the present Atlanta Symphony and also in bringing noted musicians to Atlanta for concerts.

Fortunately, these festivities were not in the nature of a farewell to Miss Spain. They were to bring her out of retirement and to say thank you with a sincerity and kindness that few people who deserved it are lucky enough to receive.

## Need a Relaxologist?

You musicians who suffer the agonies of the damned before every public performance may be interested in knowing about the Relaxation Techniques and Research Institute, originators of the "Five Minute Vacation", which takes emotional stress, tension, pressures and fatigue very seriously indeed as causes of many of today's nervous disorders and seeks to do something about them through scientific relaxation. (One of its consultants and lecturers is a relaxologist, something that you, no more than I, had never heard of until this moment, I dare say).

The institute's course is aimed at people in all walks of life who live under unusual pressure, including creative and performing artists, writers, directors, coaches and all those who are required to produce by their talents, under conditions that evoke tensions and create manifold disturbances such as jitters, stage fright, feelings of being "tied-up-in-knots", "butterflies-in-the-stomach", sudden loss of memory and power to concentrate, defeatism, etc.

Dedicated to the task of teaching the art of relaxation, the institute observes that relaxation is the state in which tension is released and reconstructive processes are promoted. It neutralizes the lethal powers of emotion and aids the human mechanism in its process of rebuilding. It also raises the threshold against transferring unfavorable stimuli into bodily reaction, for a relaxed body and a tranquil mind are conducive to efficient thinking, clear observation, logical conclusions and a sense of well-being.

Some musicians and other public performers have alleged that they give a better performance if they are "keyed-up" and under a certain amount of tension. This may be so in certain cases. For the most part, though, those who suffer jitters and stage fright are so afflicted that they rarely are able to give a full account of their abilities. The clammy hand, the dry throat, the fluttery stomach and the suddenly blank mind undoubtedly have scuttled many a promising career. If relaxation is the cure for

these scourges it should be incorporated in every music curriculum forthwith.

A story about the ever-resourceful Benjamin Franklin that I never had heard before was related by James Francis Cooke in a speech in Philadelphia a few months ago. The place was France and a small dinner party was being given in the great statesman's honor.

"Evidently Franklin had eaten something which he had not digested," according to Dr. Cooke's story, "and his stomach was making all sorts of audible growls, moans and rumbles. Franklin to his embarrassment saw one of the guests looking at him in surprise. Being a wit and a humorist, he dodged what might have been a very embarrassing situation by saying: 'Messieurs et Mesdames, évidemment j'ai dernièrement englouti un orchestre symphonique (Gentlemen and ladies, apparently I have just swallowed a symphony orchestra).'"

## Beyond The Grave

Musical America's Paris correspondent, Christina Thoresby, reports with justified amusement "a musical howler on the official level" in connection with the Mozart bicentenary celebrations in the French capital. She reports as follows:

"A bust of Mozart had been officially commissioned some months ago by the Minister of Arts and Letters for this ceremony [at the Sorbonne on the evening of Jan. 27]. A few days before the Sorbonne ceremony, the secretary of the Association des Amis de Mozart, which is responsible for the co-ordination of Mozart events, went with a friend to inspect the bust in the sculptor's studio. In consternation they contemplated the bust, the sculptor and each other. At last one of them ventured to ask the sculptor, 'But how did you envisage Mozart? At what age did you see him?' 'At 40, in his maturity,' replied the satisfied sculptor, having portrayed a man who might easily have been 50!"

## The Real Mozart?

An Austrian film called "Mozart", which was shown at the Cannes Film Festival last month, was enthusiastically received by motion-picture critics. Covering the last years of the composer's life, the film is scheduled for release in Great Britain and America under the title "Put Your Hand in Mine, Dear". Is Mozart made out to be a Don Juan?

*Mephisto*

# A Healthy Mixture of Talents Broadens the Musical Life Of Dorothy Warenskjold

BY FRANK MERKLING

"I HAVE discovered gold in California!" wired James Melton to his manager one bright day in 'Forty-Nine—1949, that is. The celebrated tenor had been prospecting for a leading lady to join his radio show, "Harvest of Stars". He had chosen one, sight unseen, on the basis of a recording he heard of her voice: a young lyric soprano of San Francisco whose name was difficult to spell. It suggested Scandinavian sagas, bold Norsemen straining their painted ships toward conquest and adventure. But when Melton met the girl he was convinced that he had struck not flint or steel but metal far more precious—transmuted, no doubt, by the benign California climate. And after she appeared on the show he headed straight for the nearest Western Union office.

Dorothy Warenskjold never dreamed as a child that she would become a singer. "I was always going to be a tennis player, a golfer, a swimmer—or just possibly a lawyer," she adds with a laugh that is quick and infectious. Although she grew up in a home full of music, with a mother who was an accompanist and voice teacher, Dorothy preferred sports to practicing scales, she reveals. For a lyric soprano, her speaking voice is unexpectedly warm and well modulated.

## At End of Tour

We were sitting in an empty restaurant off Central Park South, drinking tea at three o'clock. Miss Warenskjold had just completed a nationwide concert tour—her seventh, she thought, although she wasn't certain—the last lap of which began at Los Angeles Airport on Easter Sunday morning, only five hours after she had sung at the sunrise service in Hollywood Bowl. Billings, Montana (population 33,000), had filled its 1,500-seat concert hall twice to hear her. She had wound up the tour in Saint John's, Newfoundland, where at the beginning of May she was greeted by snow on the ground. "And even now, here in New York, it's so cool!" exclaimed the California-born singer, who was wearing a navy-blue suit which set off her pale-green eyes and the white straw sailor perched atop her auburn hair. Tall (5' 6"), trim (125 lbs.), winsome (lovely skin, fine features) and well groomed, Miss Warenskjold carries herself like the sportswoman she still is and exudes a brisk charm which, in attempting to describe, one can only compare to that of Myrna Loy in her memorable portrayals of the wife of "The Thin Man".

"Next week I'm off to Europe for two months—mostly pleasure, I'm glad to say! It's funny, though: I never really get tired of traveling. It's in my blood, I suppose". Norse blood does flow in the soprano's veins. Her grandfather was Axel Warenskjold, inventor and manufacturer of the Atlas Diesel Engine, who was made a knight by Norway's King Haakon. Viking enterprise mingles, moreover, with English courage, for on her mother's side she is descended from the grandfather of the rebellious Oliver Cromwell. The mixture has stood her in good stead along the road to stardom first in the recital hall, then in opera, radio, television, and finally recordings.

## No Economic Odds

It was a road made all the harder, perhaps, by being well paved. Miss Warenskjold has never felt the goad of insuperable odds, economically speaking. Born in Piedmont of a comfortable family, she attended private school there and also studied piano and violin from the ages of three and seven, respectively. Dorothy became concert-mistress of her school orchestra, but at the time it seemed far more likely to everybody that she would grow up to be an athlete than a musician.

"My mother taught me the fundamentals of singing", she says, "but I didn't really start taking lessons until my junior year at Mills

College, in Oakland". At Mills the young girl majored in languages—a lucky choice which Miss Warenskjold believes has helped her musical career immeasurably. (She speaks French, German, and Italian; she can read and write Spanish, Portuguese, and Russian.) In her spare time she studied with Mabel Riegelman of San Francisco, who was her only voice teacher for eight years and to whom she still returns for a periodic checkup. The singer cannot praise her mentor too highly. "She was, and is, a strict taskmaster; I've never been allowed to cheat on a single note. Even nowadays, when I go back to see her, she'll point out things that I'm not even conscious of—some small detail I've overlooked, maybe a habit I've fallen into—and work on it till it's been erased.

"I'm lucky", the soprano goes on, pouring herself a fresh cup of tea. "I know it. Too many singers these days are taught to prepare for a quick success without ever learning their craft really well. No wonder they suffer from stage fright! They have reason to be nervous when they face an audience, either because they don't know their material or because they aren't sure of their voice. The first type shouldn't be there at all; the second type just doesn't have the proper technique".

Dorothy made such progress with Miss Riegelman that she resolved definitely to focus her diffuse athletic disciplines on voice production and to place her linguistic facility at the service of song. In 1943 the young soprano attracted considerable attention at her recital debut in San Francisco. Shortly she was appearing as soloist with such conductors as Milhaud (who taught at Mills Col-

The soprano holds two figurines from her collection—Oktavian and Falstaff



Photos by Rothschild

Dorothy Warenskjold busy at one of her hobbies—remodeling and redecorating houses

lege), Mitropoulos, Monteux, Bruno Walter. She sang at Hollywood Bowl. The Ann Arbor Festival engaged her. Radio beckoned; Dorothy Warenskjold became regular leading lady to Gordon MacRae on "The Railroad Hour". And ultimately James Melton journeyed to California for a broadcast of his "Harvest of Stars" and discovered gold.

It was not until 1947 that she made her bow in opera, the field in which she was to win the most critical acclaim. Her debut role was Agathe, which she sang as a professional guest star in a production of "Der Freischütz" at Stanford University. A year later the San Francisco Opera engaged her for Nannetta in "Falstaff"—a work the soprano had never seen. Thanks largely to her knowledge of Italian, she was able to learn the role in six days.

## "One Character All Evening"

Miss Warenskjold confesses that she enjoyed her concert work and at that time had no particular wish to enter opera. She still likes the two fields equally well. "In opera," she points out, "you're one character all evening, even if the character develops with as much variety as Marguerite does, for instance. But in concert—in a recital, say, of 20 songs—you're a different person each time. Within the space of each number you must create a mood, paint a complete picture. There's a pause; then you start all over again from scratch. It's a real challenge!" With characteristic candor she states a preference for Brahms, Wolf, and Strauss in the German song repertoire, for Debussy in the French.

Her dozen opera roles to date include, beside the staple Mimi, Marguerite, and Pamina, Liù in "Turandot" and Sophie in both "Werther" and "Rosenkavalier". In 1950 she sang Antonia in the

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NBC-TV production of "The Tales of Hoffmann". That she also sings Cherubino—habitually assigned to a mezzo—testifies to Miss Warenauskjold's considerable range, dramatic as well as musical. It further suggests why, when her voice has matured a few years more, the soprano feels she would like to portray Cherubino's more advanced counterpart, Octavian.

"They're actually one and the same character", she tells you animatedly. "Octavian's just a little older than Cherubino—more experienced, that's all. Octavian occupies a special place in my heart, and also in my home. Did you know I collect operatic figurines? Well, I've picked them up all over the world, and Octavian was the very first—the cornerstone of my collection. I wish I could say that he came from Vienna, or even England; but the truth is I picked him up at Marshall Field's, in Chicago!"

#### Collects Figurines

The figurines are about as close as she comes to an active hobby these days. "I just don't seem to have time for anything else," the singer says apologetically, adding with a smile, "Oh, I collect recipes all right, but somehow I never get around to using them! There is one thing I enjoy doing, and that's buying property to decorate and resell. My father was in the real-estate business, and I suppose it comes naturally."

Three years ago, when her father died, Miss Warenauskjold and her mother moved to Encino, in the San Fernando Valley. "We still love the Bay Area, but so much of my radio work was centered in Los Angeles that it seemed sensible to be a little closer, and besides at Encino we found a wonderful place. It's convenient for my mother, too—Mildred Stombs Warenauskjold—she's head of the opera workshop at Immaculate Heart College, in L. A. They're putting on 'Tales of Hoffmann' this month, by the way, in English. It's her own translation; she does all of the English versions herself. Personally I don't like opera in translation, but you needn't tell her that!"

#### Studying the Role of Violetta

While learning Octavian may be a major long-range target, at the moment the soprano is trimming her sights on Violetta Valéry. She's proceeding slowly, in the belief that such a role ought not to be rushed into headlong. She would very much like to obtain the help of Helen Hayes in building the character of Camille, not to mention other operatic characters that she is eager to make her own—so eager, in fact, that paradoxically she has decided not to rejoin the San Francisco Opera this season, for the first time. Despite eight years of happy association with the company, she frankly concedes that she is not too happy with the

roles she was offered for the coming year.

Even if Miss Warenauskjold were not kept busy filling engagements with other leading opera companies—Cincinnati, New Orleans, San Antonio, Pittsburgh—there would still be a tight schedule of concert commitments, television and radio dates, and recording sessions. An album of excerpts from "The Student Prince" which she made a while back with Gordon MacRae continues to do nicely; her first solo album for Capitol Records was devoted to songs of Grieg and Dvorak, a second to miscellaneous works. Moreover, the soprano reveals that she has composed several original songs of her own and even started a symphony.

All of this sounds like the pace that kills; but Miss Warenauskjold appears unruffled. "I thrive on working under pressure," she declares simply, by way of explanation. Asked if it was true that, as her press agent claims, she puts away one hearty meal before singing and follows it up with another afterward, the slender singer nods with a grin, appending the evident untruth that she has to watch her waistline. How she manages to reconcile food and figure, not to say pace and poise, remains her secret—even if, as one suspects, she has inherited the strong will and high level of aspiration of her Viking and Roundhead antecedents. She is thoughtful besides.

#### "Anyone Can Sing"

"Anyone can sing," she states flatly, and apparently means it. "That's a matter of training and application. But where he goes from there is something each singer, each individual, has to decide for himself. You sit down and you say to yourself, 'Just exactly what is my goal in life? A singer's career is short; what am I going to do at 40 or 50—just retire?'"

For a moment the soprano stirred her tea in silence. "Not long ago," she resumed, "I was very depressed to see in a national magazine an article, supposedly by a famous singer 'as told to' someone else, which seemed to deprecate the value of music teachers. It almost went so far as to warn parents against them. Now, I know this singer and I'm convinced he never said anything of the kind; successful singers know only too well how much they owe to their teachers. But what terrible damage a widely read piece like that can do! Goodness knows, there's already such a mania for half-baked preparation and quick success that we should do all we can to point out the long-range benefits of study — not suggest that it's a waste of the student's time and the parents' money!"

"Too many young people today want from life what they're afraid to put into it. So they don't become celebrities; so what? They may have given their whole life a meaning and purpose, and discovered treasures of the spirit." Miss Warenauskjold paused and smiled. "You can see that I feel strongly about this. In some way I want more than anything else to spread a love of music, especially among young people. I know what it can do, what it can mean. I've already made a start. I have a column in several newspapers—soon I hope it will be syndicated—in which I try to answer questions people have about careers in music and other fields as well. You might call it career counsel for people outside the vocational-

guidance belt of the big cities and trades.

"I'd like to do more and more with this, and I also hope — now don't laugh!—to write a book. To me, music is potentially a powerful force for order and peace in life; but I don't think we've begun to tap this power. There's a great response now to books in other fields with titles that begin 'The Power of . . . or 'Peace of . . .', and I'm certain that something along the lines I have in mind would reach and be useful to many people. Among other things, it would help them to cut through the haze of canned music everywhere around them and really see what music looks like and can be."

She fell silent again, and a flood of canned, insipid music intruded itself on our consciousness. Ruefully the

soprano smiled; then she looked at her watch.

"Oh! I'm afraid I have to run to a wardrobe fitting", she said, collecting her things. In three days she was to appear on "The Voice of Firestone", and then—Europe. "I always get a kick out of going somewhere", she told me as we left the restaurant, which was beginning to fill. "There are new people to meet, new places to see—I sound like a travel folder, don't I! I wouldn't say I preferred either big towns or small—although a university town is always interesting. It all boils down to audiences: either you succeed in reaching them or you don't. I won't deny that I prefer the towns where the audience has had a good time!"

And as she turned the corner, her gold bracelet flashed in the waning sunlight.

## Darmstadt Refresher Course Reviews New Musical Ideas



The main building of the Seminar Marienhöhe, showing veranda outside concert hall. Living quarters are on first floor

BY DAVID HICKLIN

DARMSTADT is a small city lying at the edge of the Odenwald a few miles south east of Frankfurt. It was very heavily bombed during the war, and today anyone visiting the town on business would do well to take an hour's respite and go for a walk in the wooded hills outside the city. If he did so during the months of July or August, he might well stumble upon what gives Darmstadt its greatest claim to international fame. It first makes its presence known in the form of a confused clangor of musical instruments, wafted through the pine trees from some point at the top of a hill. If asked, the barkeeper at the Gasthaus in the woods will explain that for two weeks the Adventist school at the Seminar Marienhöhe has been taken over by the Kranichsteiner Musikinstitut from Darmstadt; and perhaps he will add in a sly undertone that the music they play is "wahnsinnig" (mad).

Each summer for the past five years the Internationale Ferienkurse für neue Musik (International Holiday Course in New Music) has been held at the Seminar Marienhöhe. (For the three summers previous to that, the course was housed at the Kranichstein Castle, a large villa on the other side of Darmstadt.)

#### Nazis Banned Experimentation

To appreciate the full significance of the school, one of the most audacious ventures in the post-war musical world, one must recall the conditions of musical life in Nazi Germany, when the Nazis as far as possible banned all forms of musical experiment.

Very soon after the fall of the Nazi regime, Wolfgang Steinecke, a Darmstadt musician, suggested to a number

of his colleagues that a school be founded wherein musicians from all countries could meet together and discuss, at the highest professional level, those problems of contemporary music that had been taboo in Germany for 12 years. The idea met with an immediate response—not least from local government authorities. Distinguished teachers and performers were invited to collaborate, and on Aug. 25, 1946, the first session of the school was opened at the Schloss Kranichstein. It was an instantaneous success, and as the course expanded in scope during subsequent years the name of Darmstadt came to be associated in musical circles throughout the world with all that was most respect-worthy in progressive musical thought.

#### Increase in Foreign Visitors

It is interesting to observe the extent to which the course has become genuinely international since its early days. In 1946 only 0.9% of the visitors came from outside Germany. In 1948 the figure had risen to 6%. In the following year it was 27%, and by 1952 it had reached 40%, at which level it has remained ever since. These figures are an indication of the enthusiasm which the school has aroused. Enthusiasm after an event is one of the few things that advertising cannot procure, and it must be said at once that the growing reputation of the Darmstadt Ferienkurse is the work, not of publicity, but of those musicians who have visited the school and then persuaded others to follow their example.

One of the most striking things about the school is the number of musicians who return year after year to renew old acquaintances and to

discuss problems of technique and esthetics with friendly fierceness. For some of these musicians a certain sense of urgency informs the fortnight's activity; when it is over they must return to a limbo—some hostile homeland where the natives read the name of Webern as a misprint for Weber, and where concertgoers rush distraught from a performance of "The Rite of Spring". Looking round at the audiences at Darmstadt one wonders how long the genial fanatic from Ankara will have to wait before he has another chance of hearing the four Schoenberg quartets in public.

For the average music student, who has had little first-hand contact with the radical developments of today, Darmstadt has much to offer. Acting as a kind of lens for our musical perceptions, it can help to correct the critical myopia induced by studying the inadequate literature on contemporary music. At Darmstadt "the shock of recognition" is likely to be rather painful to those who have come from more traditional schools. It is disturbing enough to discover that some contemporary idols are hardly so much as mentioned—be they Bloch or Sibelius or Hindemith—but it is nothing like so disturbing as the discovery that the textbook estimate of Schoenberg as "a theoretician, not a composer" is a savage injustice.

#### Schoenberg a "Traditionalist"

One makes such a discovery through hearing the music played as music, rather than as a gesture of avant-garde defiance; and if the performances at Darmstadt are not always perfect, one does at least sense that the music is being played for the same reason that one plays Schumann or Brahms, and that it may be loved for the same qualities. The younger generation on the Continent today criticize Schoenberg for his traditionalism—another thought for which many of us are unprepared—and finds in Anton von Webern what it misses in the senior composer.

But despite much difference of opinion as to their relative merits, Schoenberg and Webern are accepted without question as the two classical masters of our century, and something of great value has been acquired if the many performances of their music at Darmstadt leave one with even an inkling of the true status of these composers.

No one will be surprised to learn that the work which is done at Darmstadt is mostly devoted to the problems of serial and 12-note methods of composition. This is not the result of any doctrinaire policy on the part of the organizing authorities, but is simply due to the fact that a very large majority of thinking musicians throughout the Continent are concerned with these problems. The arguments which begin in the composition classes or discussion groups at Darmstadt and continue, far into the night, in the dining hall and on the verandas, do not turn around the general validity of serial methods—that was already endorsed on the Continent 20 years ago—but are directed towards the particular application of such methods.

#### No "Arty" Avant-Gardism

Yet those who expect to find in Darmstadt a breeding ground for "arty" avant-gardism, will be sadly disappointed. To be sure, there is a lunatic fringe, a tiny and fatuous minority that titters at every common chord and guffaws at every perfect cadence. But by and large the atmosphere is one of utter seriousness. It is as if, in borrowing for its insignia a

theme from Schoenberg's first Kammer-Symphonie, the school had also acquired something of that master's intellectual and moral toughness. At any rate, both teachers and students at Darmstadt derive confidence from the knowledge that no idle speculation, no woolly idea, will pass without being challenged by someone.

The organized activity is very extensive, involving as it does an 11-hour day. The classes are divided into two main categories—those for instrumentalists and those for composers. (There is usually at least one other class in some more limited subject, such as theater music or opera production.) The instrumental classes are conducted by soloists internationally known for their work in the field of contemporary music. Students play prepared pieces for their teacher, who then discusses the performance with the class and demonstrates points of interpretative or analytical interest.

#### Composers as Teachers

The composition classes present a greater problem. What can be achieved within a fortnight that is likely to be of use to advanced students? There have been several solutions. Some teachers have concentrated on a single subject—Olivier Messiaen, for instance, has devoted a course solely to the study of rhythm. Others—Ernst Krenek amongst them—prefer to act as referee to a scrimmage round the piano, during which a succession of young composers struggle to the keyboard and analyze their latest works for the edification or amusement of their fellows. (Those who are not interested, form splinter groups and drift off to some corner of the room to discuss Life.) Whatever method the composition teachers adopt, it is understood that they will spend some of the time talking about

their own works—a rare and valuable experience for the listeners.

Another important feature of the Darmstadt curriculum is the lecture-recital. Of the many that have been given, one might single out the series by Andor Foldes on the piano music of Bartok, and the six public rehearsals of modern French string quartets, directed by Joseph Calvet. This year's course, which runs from the 11th to the 22nd of July, will feature lecture-recitals by Everett Helm on "Charles Ives and Erik Satie" and Stefan Wolpe on "New Music in America".

#### Concerts of Most Importance

The third and, for many, most important feature of the Darmstadt curriculum is the series of evening concerts, chamber and orchestral. Several of these concerts are devoted solely to music by the younger generation (under 35 years of age). The remainder contain works by modern masters, one of whom is usually honored with a program to himself.

The planning of this densely packed course is in itself a virtuoso performance, for which the organizers (and in particular the genial Director, Herr Steinecke) deserve every congratulation. From the point of view of the participants, the course is something in the nature of a sprint—short, intense and a trifle exhausting. But in the heat of it all one hardly notices that a few dangerous prejudices have been sweated out of one's system to make room for ideas that are, at the very least, stimulating. If, when taking his last walk down from the Marienhöhe to the Strassenbahn he notes with surprise that the birdsong from the trees above has not yet become 12-tone, it is fairly certain that he will make the observation in a spirit of tolerance.

## Shostakovich Seeks Greater Freedom for Soviet Composer



Dimitri Shostakovich, leading Soviet composer, who wrote "Pravda" article

Moscow.—In a signed article in "Pravda", Communist party newspaper, on June 17, Dimitri Shostakovich spoke out for the freedom of the Soviet composer. He specifically attacked the leaders of the Union of Soviet Composers as the "controlling body" of Soviet music in denouncing those who hinder musical progress by banning creative experimentation.

The most highly regarded of living Soviet composers, Mr. Shostakovich wrote that music should "more boldly and resolutely reflect the truth of life. . . . It is hardly necessary to mention that any attempt to obstruct the development of creative discussion is doomed to failure, for it di-



rectly contradicts the call of the Twentieth Congress". (This congress was the recent historic one that denounced the cult of Stalin.)

Mr. Shostakovich decried the "dogmaticians", who, he said, "are extremely suspicious of every attempt, no matter how modest, to broaden and enrich musical composition". They "often present naive and ridiculous demands on composers for some kind of arithmetical balancing of the 'negative' and the 'positive' in every individual work. . . . The concept is

alien to them that a composition's significance is not definable by its external proportion of 'sadness' and 'cheerfulness' but by the pathos of feelings expressed in it."

In 1948, Mr. Shostakovich was reproved by the Central Committee of the Communist Party for his "formalistic" music, which was considered bourgeois and decadent. The composer publicly apologized and promised to adhere to the party line. His current article still concedes that "formalistic" art is wrong, but made the following charge against the "dogmaticians":

"The label of formalism is too hastily stuck onto any example of creative research. Something is often described as formalism when someone does not quite understand it or does not like it."

## London

(Continued from page 12)

Among the newcomers are Kurt Boehme, who sang a sonorous and amusing Fasolt, and is also the Hagen; Wolfgang Windgassen, a Siegfried whose tones fall gratefully on the ear and who acts with charm and intelligence; and Robert Allman, young Australian baritone, who was an effective Donner.

Sylvia Fisher was a glowing Sieglinde and Hermann Uhde a superb Gunther. Hans Hotter, never in better voice than in the last act of "Walküre," was on a level of his own. Ramon Vinay, in great fettle, was an intelligent and heroic Siegmund. Margaret Harshaw, still a dullish Brünnhilde, sang her music with a far more beautiful tone than any other recent interpreter of the role. Peter Klein is the best of Mimes and Otakar Kraus possibly the finest Alberich of the last 25 years. Maria von Ilosvay forced her voice as Fricka, but Jean Madeira produced rich musical sounds as Erda.

#### Next "Ring" in September, 1957

Owing to the vast amount of rehearsal time the "Ring" occupies and the number of days the theater has to remain closed, it is proposed to stage the cycle in future in the early fall prior to the opening of the regular opera season. So the next London "Ring" will be in September, 1957, with two cycles. If, as seems certain, they are again to be conducted by Mr. Kempe, I strongly recommend that visitors to the European summer festivals return home via London, for the Covent Garden "Ring" is certainly one of the best now to be seen and heard anywhere.

Sadler's Wells offered as its last new opera production of the season, and as its tribute to the Mozart year, a new "Marriage of Figaro", conducted by Rudolf Schwarz, staged by Douglas Seale, and designed by Malcolm Pride. The production was unmusical, with far too much fuss and unnecessary movement; the sets were good and bad, and Mr. Schwarz's direction was disappointing after his excellent "Magic Flute".

The soloists included the excellent Anna Pollak, as Cherubino, and John Hargreaves, one of the best Counts since the days of John Brownlee.

The company opens the 1956-57 season in September with a new production of "Martha". Other plans include a new production of "Fidelio" and the premiere of John Gardner's first opera, "The Moon and Sixpence", with a libretto by Patrick Terry based on Somerset Maugham's story.

—Harold Rosenthal



# Personalities

**Andre Kostelanetz** is conducting two works commissioned by him, Ferde Grofe's "Hudson River Suite" and Jerome Kern's "Mark Twain", during a tour of the capitals of eight South American countries. Mr. Kostelanetz's series of nonsubscription concerts with the San Francisco symphony have been increased from two to three for next season, because of the success of those he conducted last year. He will also conduct in New York, Miami, Houston, New Orleans, and Montreal.

**Marion McDougall**, Seattle soprano, is in Italy for a series of concert engagements during the months of August, September, and October.

**The New York Woodwind Quintet** was in residence at Wisconsin State College, in Milwaukee, from June 25 to July 13. After playing the opening concert on a newly formed chamber-music series at the University of Vermont, the ensemble sets out on a ten-week tour of South American countries under the auspices of ANTA's International Exchange Program. Members of the quintet are Samuel Baron, flute; David Glazer, clarinet; Jerome Roth, oboe; Bernard Garfield, bassoon; and John Barrows, French horn.

**Mme. Helen De Muro** returned in June from Rome, where she and her late husband, Bernardo De Muro, operatic tenor, lived for many years. Mme. De Muro intends to make her home in New York City.

Recent travelers to Europe have been **Zinka Milanov**, Mr. and Mrs. **Erich Leisendorf** and their five children, and Mr. and Mrs. **Kurt Baum**. Miss Milanov was scheduled to make several appearances with orchestra in her native Yugoslavia before singing in "Tosca" at Covent Garden in mid-July.

**Louis Quilico** will sing leading baritone roles in four operas with the San Francisco opera this fall.

**Joseph Fuchs**, following a tour of Europe, appeared as soloist with the Havana Philharmonic, under the direction of Alberto Bolet, on June 17 and 18. The recent three-concert cycle

by Mr. Fuchs and **Arthur Balsam** in London devoted to the violin and piano sonatas of Beethoven will be given there again in April, 1957, because of public demand.

**Ernst von Dohnanyi** will go to Europe on Aug. 15 for the first time since he came to this country. Remaining abroad until Oct. 10, he will appear in important festivals and in major cities in England and on the Continent.

**Salvatore Baccaloni**, who will sing with the Cincinnati Summer Opera this season was in Hollywood recently making a full-length film for Columbia Pictures, tentatively called "Full of Life". The bass does not sing in the picture, however. Judy Holliday is the star.

**Gary Graffman** will begin a tour of South America at the end of July, making appearances in Brazil, Argentina, and Uruguay.

**Ruggiero Ricci** completed a four-month European tour and promptly went to South Africa to fill further engagements.

**Richard Tucker** has been selected as star soloist of the 1956 Chicago-Land Music Festival, to be held on Aug. 18 in Soldiers' Field.

**Jan Peerce** had to sing seven encores before the house manager dimmed the lights to end his first recital in Russia, on June 6 at Tchaikovsky Hall in Moscow. The tenor also won a ten-minute ovation at the end of a performance of "La Traviata", in which he sang Alfredo, with the Bolshoi Company in Moscow on June 17. He sang the Duke in "Rigoletto", in Leningrad, and Riccardo in "A Masked Ball", in Kieff.

**Robert McFerrin** is making his European debut by singing the role of Amonasro in three performances of "Aida" at the San Carlo in Naples, between July 4 and 22. The young American baritone was heard as Valentin in "Faust" and in the title role of "Rigoletto" with the Metropolitan Opera last spring, and he is the Rigoletto in the recently released recording of the Verdi opera by the Metropolitan Opera Record Club.

**Jeanne Mitchell** has returned after a three-month tour of Europe, including the Netherlands, the Scandinavian countries, England, and Spain. She also made some recordings for His Master's Voice, in England.

**Margaret Aue** gave the European premiere of Ernst Krenk's Cello Concerto, on May 27 with the Vienna Symphony, under the composer's direction.

**Arturo Toscanini** was awarded the Insignia of the Grand Cross of the Order of the Lion of Finland, the highest award Finland grants to non-citizens.

**Kurt Herbert Adler**, artistic and musical director of the San Francisco Opera Association, was given the honorary degree of Doctor of Music by the College of the Pacific, Stockton, Calif., for "distinguished leadership in the advancement of music".

**Edvard Fendler** was made an honorary citizen by proclamation of the Mayor of Mobile and was given the key to the city for his services as conductor of the Mobile Symphony.

**Guido Cantelli** became a father on June 10, when a son, Leonardo, was born to his wife in Milan. Gregory Michael is the name of Mr. and Mrs. **Berl Senofsky's** first child, born in Brussels, Belgium, on June 5. The American violinist was winner of the Queen Elizabeth of Belgium award last year, and the Queen is godmother to the child. Another June baby is Elizabeth Badura-Skoda, who was born in Vienna while her father, Paul Badura-Skoda, was away on tour. A boy was born to **Irene Jordan**, soprano, on June 14. Jacob

Laderman, son of **Ezra Laderman**, composer and contributing reviewer for Musical America, arrived in this world on June 25.

**Angel Reyes**, professor of violin and chairman of the department of stringed instruments at Northwestern University, will be married on Aug. 11 to **Jill Bailiff**, Fulbright winner and former assistant professor of harp at the University of Texas. The couple will spend their honeymoon in Mexico before taking up residence in Evanston, Ill.



**Robert McFerrin**, leaving for opera engagements in Italy, gets a farewell kiss from daughter Brenda, four, and son Robert, Jr., six, as his wife, Sara, looks on

**Beverly Somach** became a member of Phi Beta Kappa at Columbia University at special commencement exercises on June 5. The violinist was heard at Grant Park in Chicago on June 30, playing the Tchaikovsky Violin Concerto under the direction of Nicolai Malko.

**Richard Kay** was heard in Paris last month as part of a European tour in which he played in Stockholm, London, Amsterdam, Rotterdam, Berlin, Heidelberg, Hanover, Darmstadt, and Cassel, among other cities.

Left: Paul Badura-Skoda makes friends with a Melbourne Zoo kangaroo during his second tour of Australia. Center: David O. McKay, Church of the Latter Day Saints president, congratulates Igor Gorin after the baritone was given the degree of Doctor of Public Service in Music at Brigham Young University. President Ernest Wilkinson (center) looks on. Right: Gina Bachauer and Yehudi Menuhin are joined by H. R. H. Princess Alice, Countess of Athlone, at a sonata recital given by the pianist and violinist at Lady Crosfield's house in England

Laurie Richards

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Young Indian girl from Mysore plays the mrsore

**T**HE First Regional Music Conference of Southeast Asia, with the theme "Understanding Our Neighbors Through Music", was held in Manila last Aug. 29-31. The conference was an attempt on the part of the Southeast Asian countries to understand one another's music and to begin the enlargement of their role in the world of music.

The idea for such a conference came to Ramon Tapales, the director of the Conservatory of Music of the University of the Philippines, when he was a delegate from the Orient to the conference of the International Music Council in Brussels in 1953.

"There in Brussels where musicians from all over the world were gathered together," says Mr. Tapales, "the voice of Asia was so small and Asia was musically so detached from the rest of the world, that I tried to think what could be done about it."

#### Ramon Tapales Is Chairman

And so with the blessing of the International Music Council and UNESCO, on whose initiative the parent International Music Council was founded, Mr. Tapales and the other delegates from the Far East (Philippines, India, Japan, Korea, Laos, Thailand) organized the Regional Music Commission of Southeast Asia. Mr. Tapales was elected chairman.

The Philippine Congress, on the recommendation of President Mag-saysay, appropriated 25,000 pesos for the conference. Added to it were 10,000 pesos from the Asia Foundation, 2,000 pesos from UNESCO of the Philippines, and \$500 from the International Music Council. By Aug. 1, 1955, 20 delegates were expected, when a cable from Vietnam expressed a wish to send 11 representatives. Presumably this was a gesture of goodwill on the part of the Vietnamese government to the Philippine government, which had recently given it official recognition.

The whole conference was ably organized under Mr. Tapales and his executive secretary, efficient and indefatigable Lucrecia Kasilag, of Philippine Women's University, who, with the assistance of the executive board of the National Music Council of the Philippines and UNESCO National Commission of the Philippines, worked out all the many details.

The announced purposes were,

among others, to evaluate the development of musical life in Southeast Asia; to promote understanding and appreciation of Southeast Asian culture; to encourage the holding of musical festivals and congresses; to urge the exchange of published articles, compositions, and recorded music by Southeast Asian musicians; to assist in the revival and conservation of folk music and to arrange for its exchange; and to work for the free flow of music literature and equipment between UNESCO and the Southeast Asian countries.

As the delegates gathered in Manila on Aug. 29, there were representatives from the Philippines, Japan, Korea, Indonesia, Thailand, Malaya, Free China, Hong Kong, East and West Pakistan, India, and Vietnam. Burma, Laos, Ceylon, and Cambodia were unable to send delegates.

Australia and New Zealand presumably did not appear because their music is basically Western. However, New Zealand sent a symphonic composition for performance. From London, Sir Stuart Wilson flew to represent the International Music Council, whose president he is.

The working sessions, held on the suburban campus of the University of the Philippines, were crowded with carefully prepared papers, the first of which was "The Eastern Philosophy in Music" by P. Sambamurti, head of the music department of the Uni-

## Regional Music Conference Of Asia Meets in Manila

By ELIZABETH IRWIN HAYES

versity of Madras, India. Then José Maceda, musicologist of the Philippines, read a brilliant paper on "The Western Idiom in Eastern Music". Tai Chui-Lung, head of the music department of Taiwan Normal University, Taipei, Formosa, discussed the development of music in Free China. René Remedios, secretary-general of the Hong Kong Choral Society, demonstrated the effect of western orchestration on a Chinese folk song. Tham Oanh, musicologist of Saigon University, described the antiquity of Vietnamese traditional music and the Chinese influence on the music of Vietnam.

#### Discussion of Harmonic Intervals

Shukichi Mitsukuri, chief secretary of the National Committee of the International Music Council of Japan, gave a technical discussion of harmonic intervals from the Greeks to Schoenberg. From Malaya, Paul Abisheganaden, of Singapore, explained that he must tell about music in and not of Malaya because of the many nationalities who had settled there through the ages. Very close to the music of Malaya is that of Thailand, its neighbor, as described by Prasad Silapabandhu, of the Pakavalee Music and Dance Institute of Bangkok.

Where the paper from India continually emphasized the importance of religion on music, the delegates from East Pakistan, who were all well-known musicians, described all types of Pakistani music. Then the folk music and folklore of East Pakistan was expertly handled by Abbasuddin Ahmad, a celebrated folk singer, who described many kinds of folk songs.

The third morning was devoted to discussion of music education, with papers by delegates from Korea, Indonesia, West Pakistan, and the Philippines, all of whom dealt at length with the way music was taught publicly and privately, in their countries. All reported progress in music education, and all wished for more facilities and better training for teachers.

Each evening there was a concert

in Manila at the auditorium of Far Eastern University, and two late afternoons were occupied with the delightful Folk Dance Festival at the University of the Philippines. Of the concerts the most stimulating was the second, featuring music and dances of Southeast Asia. Seated on a long low platform decorated with cerise and gold fabrics, Vin Tran and Vin Phan, of Vietnam, played folk tunes on the don-kiem, a soft-toned mandolin with strings, and the don-taenh, a long, narrow 16-stringed lyre. Shri Deodhar, from India, sang classical songs accompanied by the serpin, a tiny organ-like instrument, and the tabla or drums.

Since the arrival of some of the Indian performers was delayed, two delegates from East Pakistan performed with the Indian "in perfect harmony", as one of them aptly put it, in view of the strained political relations between the two countries. Then two Indonesians, exotically and gorgeously clad, danced "The Death of Sombo" with slow, majestic motions, each movement telling part of the story of the war of two brothers. Musically, the high point of the evening was the virtuosity of Liang Tsai-Ping, of Taipei, performing on a ku-cheng or ancient zither with 16 strings.

#### Thailand Dancer

From Thailand came a dancer arrayed in gorgeous fabrics and with a high, pointed, jeweled headdress to dance the "Finger Nail Folk Dance". She danced to the music of the ranaad, a xylophone with bamboo keys, whose player achieved remarkable effects with his hammers by sweeping swiftly back and forth, around and about, or by picking out strange, brief melodies. Then a charming girl from East Pakistan, clad in a rose, red, and gold sari, sang Pakistani songs serenely with a child's voice, accompanied by the tabla and serpin. This was followed by Abbasuddin Ahmad in gay and lusty Pakistani folk songs. Lastly the Moslems, of Mindanao, Philippines, illustrated the unity of Southeast Asia by using the gabbang, a cruder version of the same xylophone used in Thailand, and the kulintang, a set of gongs similar to those of the Indonesian gamelan orchestra; yet these were primitive people from the Moro country.

#### Western Style Music

The two other concerts were more traditional. The first played by the orchestra of the University of the Philippines, offered Western and Philippine music. The most interesting of these compositions was the "Philippine Suite," by Ramon Tapales based on three Filipino folk melodies. The final concert by the Manila Symphony, under three visiting guest conductors, featured Kyungsoo Won, of Korea, in a fine performance of the Mendelssohn Violin Concerto and Louise Nguyen Van Ty, of Vietnam, playing her own composition "New Year Festival", a symphonic tableau for piano and orchestra. This final concert included as well a symphonic poem, "Fishing Light on Sen River"

(Continued on page 20)

Shukichi Mitsukuri (left), Japanese delegate, holds an animated discussion with Paul Abisheganaden and Goh Soon Tioe, from Malaya

United States Information Agency





ALTHOUGH Robert Schumann, the composer, is still honored everywhere, his talent as a writer is neglected. Yet, were he not remembered for his music, his name might very well survive as one of the famous music critics of the past.

The son of a bookdealer, the boy's earliest ambition appropriately was to be a writer. Later in life, he was unable to determine the dates of his earliest musical compositions, which had been lost, whereas a goodly number of juvenile attempts at poetry were carefully preserved, together with the minutes of the literary club formed by him and equally interested school friends in 1825. The aim of his club was the study of great German writers, because "it is the duty of every educated man to know his country's literature". All Schiller's plays as well as other authors were read with assigned parts, of which Schumann, of course, chose the best ones for himself.

At this time, no indication of his later adoration and reverence for Beethoven and Schubert was perceivable. Three years later he frankly admitted, "Goethe I do not understand yet," but he was completely enthralled by Jean Paul (Richter) whose romanticism was to exercise a great influence on him as composer and writer.

#### Translated from Latin and Greek

These thorough literary studies as well as an exceptional linguistic ability, which enabled him, long before his schoolmates, to master enough Latin and Greek to read the great poets in the original and translate them into German verse, aided him in gaining fluency, assurance, and flexibility in writing. Years later, in his "Musikalische Haus und Lebensregeln" ("Musical Rules for Home and Life") he was to urge: "Seek recreation from your musical studies through literature."

An early literary work, "Juniusbende und Julitage" ("June Evenings and July Days"), obviously imitating the style of Jean Paul, was inspired by his own love and longing as a 17-year-old adolescent in brief succession for two lovely girls, Nanni and Liddy. These idylls were of short duration, according to his diary and letters. Nevertheless, they were not forgotten, as was indicated by Schumann in his "Projectenbuch" ("Project Book"), begun in 1840 with the purpose of recording ideas for future works. The contents include literary and musical plans, notes and ideas for compositions, and the outline for a biographical sketch which contains the names Nanni and Liddy, heavily underscored.

In addition to translations of lyric poems and prose fragments signed "Robert an der Mulde" and "Robert Alantus", which he tried unsuccessfully to have published in 1826, Schumann started some larger works: a drama with choruses on "Coriolanus" (modeled after Schiller's "Braut von Mes-

## Value of Schumann's Writing And Music Criticism Proof Against Ravages of Time

By RUTH BERGES



Robert Schumann—a portrait from Fritz Stege's "Pictures of German Music Critics". July 29, 1956, marks the hundredth anniversary of the composer's death

sina") and a tragedy, "Die beiden Montalti". Both dramatic works did not progress far beyond the opening scenes.

Schumann's diary at this period reveals an appraisal of himself: "What I am actually, I still do not clearly know. Imagination, I believe I have and no one denies it. A profound thinker I am not, I can never logically develop the train of thought which I may have begun. Whether I am a poet—because that one cannot become—the future must decide." Finding himself unable to express his emotions in words, he noted, "It is strange that where my feelings speak most strongly, I must stop being a poet; at least there I am not able to write down coherent thoughts. But where my own self is not involved, where fantasy reigns alone, I write poetry more freely, easily, and better. Here I am quite at one with myself."

Shortly, he was to turn to music, in which he, perhaps more personally and intensely than any other of the Romantic school, was to express his emotions in a creative process. Yet his urge to write never ceased. Not only do his diaries and letters provide biographical data and enlightenment on his person-

ality, but they are also of unusual literary quality. Shortly before he began to study law at the University of Leipzig in 1828, he gathered together a number of old diary entries as "valid or invalid opinions of the poor student Jeremiah". His 1827 journal, covering his summer vacation trip to Leipzig, Dresden, and Prague, he edited and called, "A Youth's Pilgrimage".

During his school years, Schumann contributed to publications issued by his father. Thus he wrote biographical texts for "Portraits of the Most Famous Men of All Nations and Times", published from 1818 to 1828. Similarly, he assisted his brother, Karl, in preparing a new edition of E. Forcellini's "Totius latinitatis". Some years later, in 1834, Schumann wrote 63 musical articles for the letters A, B, and C for Herlossohn's "Damen-Konversationslexikon" ("Ladies Encyclopedia").

Schumann began his career as a music critic by heralding Chopin. "Hats off, gentlemen, a genius!" he exclaimed in a review of Chopin's Variations on Mozart's "La ci darem la mano", published in the "Allgemeine musikalische Zeitung", in 1831. Several other publications also printed his musical essays,

among them critiques of Clara Wieck's brilliant pianistic achievements. "A pearl does not float on the surface," he writes, "one must search for it in the depth, even in the face of danger. Clara is such a speaker." At that time she was a 13-year-old child prodigy, many years later to be Schumann's wife. He gives a charming description of her, revealing his affection: "[Clara] who as always is deeply devoted to me is the same—wild and enthusiastic—runs and skips and plays like a child and then again talks about the profoundest matters. It is a joy to see how her mental and emotional faculties develop more and more quickly, but steadily, as page for page. Recently, while we were returning home together from Connewitz (we take two to three hour walks almost daily), I heard her say to herself, 'Oh, how happy I am, how happy!' Who would not enjoy hearing that! On the road some useless rocks lie in the middle of the footpath. As it happens that when I am in conversation with others I look up more than down, she always walks behind me and at every rock tugs gently at my coat so that I do not fall. Once in a while, she herself will stumble over it . . ." (from a letter to his mother, Leipzig, June 28, 1833).

#### First Hint of Davidsbündler

In this same letter one finds the germinating ideas of the "Neue Zeitschrift für Musik" and the Davidsbündler: ". . . while you did not hear from me, my existence was not without stimulation and life. A number of young well-educated, mostly music students have created a circle around me which, in turn, I am drawing around the Wieck house. We are mainly concerned with the idea of a new great journal, to be published by Hofmeister, and of which a prospectus and announcement are already to be issued next month . . ."

In 1834, the "Neue Zeitschrift für Musik" came into being, with Schumann as its founder and editor. As in his boyhood years, he was again a leader, full of zeal and enthusiasm, with ideas of working in harmonious relation with others for the idealistic understanding, practice, and furtherance of musical art. Through this organ, Schumann did succeed in combating the weaknesses of the era, a time of regression following the glorious days of Beethoven and Schubert, and aided numerous able musicians by focusing the public's attention on their qualities as composers and performers. In the "Zeitschrift" he merged his naive, often ecstatic idealism with practical ideas for improving conditions in the music field.

With the magazine grew the Davidsbund, "a spiritual romantic [band] . . . Mozart was just as great a Bündler as Berlioz is now . . . without needing a diploma for admission." The Bund actually existed only in the mind of its initiator. In order to present as many differing opinions as possible, Schumann chose to invent charac-

ters of contrasting natures who openmindedly discussed pertinent aspects of music. "This 'Davidsbündlerschaft' ran like a red thread through the magazine combining 'truth and poetry' in a humorous vein," writes Schumann in the introduction to his "Collected Writings on Music and Musicians".

Influenced by E.T.A. Hoffmann and Jean Paul's understanding that a creative artist's work is based on the existence of a "dual personality", Schumann divided his own imaginative intellect and emotions into two principal characters: Florestan—imperative, quick, impetuous, readily adaptable; and Eusebius—sensitive, grasping slowly but profoundly, a gentle and pensive dreamer. There is also the Goethean influence in this division of personality, for Schumann constantly longed and strove for the complete integration of the two characters in a higher unity, Meister Raro. "Florestan and Eusebius are my dual personality," he wrote in a letter to Heinrich Dorn (Sept. 14, 1836), "which I should like to fuse into one man like Raro."

#### Considers Collected Edition

The first time Schumann considered the publication of his collected writings was in 1837, but the plan came to naught. In 1838, he moved to Vienna, expecting to find the musical atmosphere there more propitious for the growth and popularity of his "Neue Zeitschrift". He trusted that greater success would mitigate Wieck's hard feelings against him. However, neither of these hopeful dreams came true, and in April, 1839, he turned his back on Vienna, where he had not "wanted to live long and alone, where more serious people and matters were hardly in demand and little understood."

Back in Leipzig, he threw himself completely into the activities demanded by his editorship of the "Zeitschrift". As usual, he had more ideas for articles than time to put them in writing. His "Projectenbuch" mentions among others "letters on Shakespeare as a musician", "biographies of all exceptional musicians, in alphabetical order, written briefly but keenly and sparklingly fresh", "discuss the Haslinger edition of Beethoven Sonatas in a nice essay", and "point again to Cherubini". In addition to writing for his own magazine, he contributed articles to various other newspapers and periodicals.

#### Writings Cover Two Decades

His essays and sketches paint a colorful and detailed image of the musical scene and life, covering more than two decades (1831-1853), and reflect the interesting valid opinions and lively reactions of a thoroughly dedicated and true German artist. He may discuss the emptiness of Italian opera (Donizetti), his dislike for program music, or refer again and again to the great old masters: "If there is genius, it matters little how it appears—from the depth, like Bach; from the heights, like Mozart; or from the depth and heights combined, like Beethoven." He talks at great length about the fascinating new phenomenon, Hector Berlioz, and also calls attention to gifted men of lesser stature, like Nils Gade, J. N. Hummel, Ludwig Spohr, and Ferdi-

nand Hiller. Steeped in the romantic era himself he is able to observe objectively: "It is hard to believe that in music, romantic in itself, a Romantic School was able to emerge." There are among numerous other analyses, critiques of such artists as Liszt, Kalkbrenner, and Thalberg. These writings are not only a valuable contribution to musical history, but also are presented with such ease and charm of a raconteur that they provide entertaining as well as informative reading.

Schumann resigned as editor of the "Zeitschrift" in 1844, not without regret, as he began to miss his regular lifelong writing activity. Since for several years he had toyed with the idea of gathering a collection of his critical essays, he began to edit his old articles. Similarly, now and then, he had planned to compile a complete collection of poetry concerning music from ancient and modern masters. This idea, too, began to assume material shape.

In a letter dated June 3, 1852, Schumann finally offered to Härtel the publication of his collected writings: "Some time ago I chanced to read some old volumes of my music journal. The entire life of that period in which Mendelssohn reached his highest peak continued to unfold richly before me. Then the thought crossed my mind: I wanted to gather these scattered leaves into a book to reflect a living mirror of that eventful time and also give some younger artists instructive hints from my personal experience. It would serve as

a souvenir of that period, as of myself." After Härtel declined to print the material, Schumann turned to George Wiegand (Nov. 17, 1852): "Urged by many of my friends, I have put together with revisions and additions my literary works on music and the musical scene of the recent past; what scattered and mostly without my name appeared in the various volumes of the 'Neue Zeitschrift für Musik', I should like to have published in book form as a memory of me: it might be of interest to some who only know me as a composer."

Wiegand accepted, and Schumann continued to edit his writings. In 1853, young Johannes Brahms visited him in Düsseldorf. This meeting was to be the stimulation and inspiration once more to write an appraising essay, "Neue Bahnen". It was his last contribution to the "Neue Zeitschrift" and final evaluation of a musician. Thus it chanced that his critical musical writings, which had begun with a prophecy hailing Chopin, ended announcing a new master "who has come, a young blood, at whose cradle the Graces and Heroes stood guard. His name is Johannes Brahms, he comes from Hamburg, where he creates in dark silence . . . His comrades greet him at his first venture into the world, where perhaps wounds await him, but also laurels and palms; we welcome him as a strong fighter."

During these last years he had also been working on his "Dichtergarten", collecting excerpts from Shakespeare's and Jean Paul's works. On Feb. 6, 1854, he wrote to Joseph

Joachim, "I have been working in my garden again. It has been growing considerably: here and there I have set up guide posts, that is, an explanatory text, so that one will not get lost. Now I have reached into the ancient past, Homer and the Greeks. Namely in Plato I have discovered wonderful parts." The Bible was to be his next project. His sense for poetry had always been keen and sensitive, not only demonstrated in his own verses, some of which were published in the "Neue Zeitschrift", or those written annually for Clara's birthday and other occasions, but also apparent in the choice of texts for his songs, among them lyrics of Heine and Chamisso.

Schumann was not destined to see in print the work summarizing his journalistic efforts, "Gesammelte Schriften über Musik und Musiker" ("Collected Writings on Music and Musicians"). Shortly after his last letter to Joachim, closing with the words "Now I shall end. It is darkening . . .", he was struck by the mental illness through which he lingered for two and a half years, until his death on July 29, 1856.

In addition to assuring his fame as a composer, he had served the cause of good music through his writings. He had helped to perpetuate the name of Beethoven, recognized the genius of Schubert, and hailed Mendelssohn, Chopin, Berlioz, and Brahms. It is Robert Schumann's due reward that he abides with them in the realm of immortality.

## Manila Conference

(Continued from page 18)

by Tsai Chi Kun, of China; "Siamese Suite No. 4" by Prasieth Silapabanlang, the previously mentioned player of the Thai ranaad; two songs for soprano by Antonio J. Molina, of the Philippines; and a symphonic legend, "The Life of Lam-ang" by Eliseo Pajaro, the Philippines' leading exponent of modern music. These compositions all showed a strong influence of the modern West ably mingled with the oriental East, to whose intervals and harmonies the modern western composer owes so much. Many of these compositions could be recommended to American conductors.

#### Success of Dance Festivals

The late afternoon dance festivals held at the University of the Philippines were a tumultuous success. More than 4,000 enthusiastic people crowded into the huge theater each afternoon to cheer the dancers. The first dance program was presented in large part by untrained older people, most of whom danced skillfully and with humor. The stage was banked with banana trees and exotic flowering bushes. The barrio dances showed a strong Spanish influence. The "Ifugao Festival Dance" and the wild "Bontoc War Dance" were close to American Indian tribal dances. Popular with the audience also was the "Binasuan", in which an elderly woman balanced three glasses of water, one on her head and one on the back of each hand, without spilling a single drop, even when she rolled over on the floor.

On the second day the dancers were professional, displaying the kind of art that Agnes de Mille developed in training her troupe for "Oklahoma!" The gay and colorful series "In the Rice Fields" followed the cycle from plowing and harrowing through planting, harvesting, threshing, pounding, and winnowing. The

music that accompanied most of the dances was basically European, a reminder of 400 years of Spanish rule in the Philippines. Much more primitive were the intricate rhythms beaten on gongs for the war dances.

All told, the conference was a successful experiment in musical international relations, the first step towards cultural understanding, though the delegates realized that there was more interrelation between their cultures than they had supposed. From their deliberations several pertinent conclusions stood out: folk music and the dance were allied for all, and both had influenced their classical music; as much music was based on religious beliefs as on folk ways; all felt both western and eastern pulls (India had felt the least influence of the West and understood the West the least); all acknowledged the extensive use of improvisation (especially India) and the fondness for ornamentation; all were deeply inter-

ested in music education and in the exchange of musical ideas and works. It became apparent from the examination of one another's instruments, that the same types had developed throughout Southeast Asia: notably gongs, lyres, zithers, xylophones, drums, flutes, percussion blocks.

At the final sessions, committees were set up to prepare for the publication of an anthology of Southeast Asian folk music and to advance other common purposes that had emerged. To carry on the work of the commission for the next two years the delegates chose as chairman, Eliseo Pajaro. As to the future work of the commission, among other comments, Mr. Pajaro said:

#### Research a Neglected Phase

"Research has been a neglected phase of our musical development. The Southeast Asia Regional Music Commission hopes to undertake as one of its projects the encouragement of more extensive research on music. For instance, we hope to start a study on the relation between the music and the everyday customs and habits of a people to determine which influences which. It would be pertinent to find out whether our customs and habits are influenced by our music or whether it is the other way around, or both.

"This type of project is of four-fold significance: 1. To collect and classify folk music, the instruments used in its performance, and the dances and rituals connected with it; 2. to evaluate these findings; 3. to analyze the influences involved in these customs and this music; and 4. to try to discover whether common traits and qualities can prove that they come from a common origin. This sort of research would pave the way for the establishment of a research center for music in Southeast Asia. We also hope to have a League of Southeast Asian Composers to encourage the exchange of works for performance."

Marianne Semon (left), vice-president of National Artists Corporation; Jean Madeira, Metropolitan Opera contralto; and George Fowler, vice-president of Civic Concerts, at a party at the Austrian Consulate in New York

Alfonso Preindl





# Isaac Stern Reports on Recent Russian Tour

Back from a month's tour of the Soviet Union, from May 3 to May 30, Isaac Stern brought glowing reports of the enthusiasm and hospitality of his Russian audiences. The young American violinist was born in Russia, in Bolin, near the Polish border, but was brought to the United States by his parents when he was only a few months old. He learned enough of the language from his parents to be able to address his audiences in the Soviet Union in their own tongue. As the first American concert artist to tour there in the past ten years, Mr. Stern was able to bring back fresh impressions and valuable musical news. Everywhere he was greeted with the warmest cordiality, and he had to give extra concerts before returning home.

## Oistrakh in Audience

Mr. Stern gave his first concert in the hall of the Moscow Conservatory on May 3 before a packed house. In the audience were David Oistrakh, the distinguished Russian violinist who visited the United States last fall, and many other leading artists of the Soviet Union. After many encores, Mr. Stern spoke to the audience in Russian, saying: "I am the first American artist to appear before you in many years, but I know that there will be many more to come." A staunch believer in the importance of cultural exchange between nations, Mr. Stern praised the United States Ambassador to Russia, Charles Bohlen, very highly on his return. Both Mr. Bohlen and his wife are profoundly musical, he declared, and their interest in Soviet musical life has been deeply appreciated by the Russians. At the farewell party given for Mr. Stern at the Ministry of Culture before his departure, a special toast was drunk to Mr. Bohlen, praising him for his understanding of cultural life in the Soviet Union.

Always a champion of contemporary music and of American music, Mr. Stern included the Violin and Piano Sonata by Aaron Copland on

Traffic is stopped by the street-filled crowds greeting Isaac Stern after he appeared at Philharmonic Hall in Kieff



his very first program, as well as Bloch's "Nigun". Alexander Zakin accompanied him in his recitals. He also played several times with the State Symphony of the USSR, giving a total of 21 concerts in 27 days. Mr. Stern had the opportunity to become acquainted with many leading Russian musicians and with their students. He gave a special concert for the students of the Moscow Conservatory, and had a 45-minute interview with them, answering questions and discussing musical problems. He heard students of Yampolsky, Oistrakh, and others.

Russian audiences revealed an extraordinary taste and sensitivity to musical design. Mr. Stern said that he could feel their rapture over phrasing in slow movements. At a particularly beautiful passage in a Brahms Adagio he would hear a sigh of pleasure or see an expressive glance exchanged by his listeners. The audiences were completely heterogeneous in make-up, including stu-

dents, working people, government officials and a myriad of other types, but all of them obviously loved and understood music. From Russian music critics Mr. Stern received praise for his stylistic versatility. The well-known critic Shaporin wrote in "Pravda" that it almost seemed as if two violinists were playing, so distinct were his approaches to Mozart and to Brahms. The leading vocal coach of the Bolshoi Opera sent his students to study Mr. Stern's phrasing, and he also noticed several members of the ballet in his audiences.

Mr. Stern played in Moscow, Leningrad, Kieff, Baku, Tiflis, and Yerevan during his tour. On May 10, he received news of the birth of a daughter, Shira, in New York. He telephoned his wife, Vera, after his concert that evening. Upon his return he had only two days to get acquainted with his daughter before leaving for South America, but later in the summer his wife and baby will join him in Europe.

Chorale participated in the Debussy, with the lines of the Saint (Germaine Ingelbrecht's concert version was used) spoken by Louis Jourdan, and the solos sung by Marni Nixon, Dorothy Ledger and Gina Rifino.

According to Walter Arlen in the "Los Angeles Times", "Mr. Waxman's conducting impressed for its undisputed authority" and the chorus "was trained as usual to impeccable excellence by Roger Wagner". Commenting on the Jolivet work, Mr. Arlen wrote: "The music of this piece is trite and of little consequence, but it demands the services of a first-rate trumpet player, which it found in Mr. Klein, and Mr. Previn was equally adept in the rhythmic and pre-cursive passages that abound in the piano part." —Albert Goldberg

## Pianist and Opera In Caramoor Series

Katonah, N. Y.—An audience of more than 600 came from New York and various parts of Westchester County to hear the opening concert of three given in June at Caramoor, Mrs. Walter Rosen's estate here. Arnold Gansson conducted an orchestra of 37 instrumentalists and Moura Lympny was soloist in Schumann's Piano Concerto.

The concert, on June 16, was play in the Field of the Columns, a grass-covered natural amphitheater, with trees on three sides and a permanent colonnade on the fourth, where the stage structure had been erected.

On June 23, Cherubini's "Medea" was given, with Mr. Gansson again conducting, as he had when the work was presented in New York last season by the American Opera Society. Eileen Farrell sang the title role; Laurel Hurley was princess Glauce; Albert DaCosta, Jason; Jan Rubes, Creon; and Rosalind Elias, Neris. Margaret Hillis had prepared the chorus. An audience of nearly 1,000 attended.

The final concert was given on June 30, with Sarah Fleming, soprano; Isadore Cohen, violinist; and Murray Panitz, flutist; as soloists in a program of Baroque music conducted by Mr. Gansson.

## Six Conductors For Montreal Season

Montreal, P.Q.—Six guest conductors will be heard with the Orchestre Symphonique of Montreal during the 1956-57 season. Thomas Schippers will conduct the opening pair of concerts, on Oct. 16 and 17, and a later program. Pierre Monteux will conduct three programs including the 12th and last, on April 16 and 17. Josef Krips, Igor Markevitch, Milton Katims, and Jean Martinon are the other guests.

Soloists include Geza Anda, Glenn Gould, Leon Fleisher, and Rudolf Firkusny, pianists; Michael Rabin and Isaac Stern, violinists; George London, bass; Martial Singhers, baritone; and Eileen Farrell, soprano.

## Oratorio Society Plans Three Events

The Oratorio Society of New York, conducted by William Strickland, will give its annual performance of Handel's "Messiah" on Dec. 14 in Carnegie Hall. On March 1, 1957, another Carnegie Hall program will be sung, and on April 11, Honegger's "King David" will be presented in Temple Emanu-El.

## Rozsa Violin Concerto Given In Los Angeles Festival

Los Angeles.—The opening concert of the tenth Los Angeles Music Festival, in UCLA's Royce Hall June 11, brought West Coast premieres to Miklos Rozsa's Violin Concerto (1953) and John Vincent's Symphony in D, as well as an American premiere of Franz Waxman's Sinfonietta for string orchestra and timpany. Mr. Waxman, who is founder and music director of the festival, conducted the Festival Symphony Orchestra, and Tossy Spivakovsky was the soloist in the Rozsa concerto. For standard fare, Mr. Waxman opened the program with Brahms's "Academic Festival Overture" and concluded it with Respighi's "The Pines of Rome".

The Rozsa Violin Concerto was the most impressive of the new works. It is written "for" the solo instrument, rather than against it, as is the case with so many contemporary pieces of the type. It involves extremes of difficulty, yet they are always violinistic and the work as a whole is enormously grateful for the soloist. There is a certain Hungarian character to the musical idea, but neither the nationalistic nor the modernistic elements are overemphasized.

The work is closely integrated as to form and effectively orchestrated, and readily holds the interest throughout. Mr. Spivakovsky gave it a dazzling performance of genuinely fiery virtuosity, and the public responded with prolonged cheers for soloist, conductor and composer.

## Franz Waxman's Sinfonietta

Waxman's Sinfonietta is a short work, which states its material without extensive development. The first movement is lighthearted with a graceful rhythmic flow; the second is an expressive dirge with an ostinato accompaniment on the timpani, and the Scherzo-finale goes in for more complications than the earlier movements while achieving enough liveliness for an effective close.

Vincent's Symphony, subtitled "A Festival Piece in One Movement", is prevailingly pastoral in character, with a beginning that has some of the typical open-air quality of Copland. There is a more vigorous development, which clings largely to the basic tonality of the key of D, and the piece ends in an expansively sonorous fashion.

Rolf Lieberman's opera "The School for Wives" was conducted by Mr. Waxman as the second event of the festival in UCLA's Schoenberg Hall on June 14 and 16. Some sections of the work proved to be musically agreeable, with well-constructed ensembles and a certain amount of melodic and rhythmic invention. The creaky plot, however, and too many dull musical episodes, often contributed to the impression of a certain aimlessness and lack of dramatic and musical progression. A cast of young Los Angeles singers delivered the work with commendable vocal surety and quality, if with sometimes tentative dramatic results. Page Swift as Agnes was both stagewise and vocally impressive and seems to possess career potentialities. Alfred Jensen's tenor, as Horace, was likewise promising, and other able performances were sung by Howard Chitjian, Gerald Miller, Kathleen de Spain and Sam Van Dusen. Mr. Waxman conducted fluently, and the excellent orchestra seemed to realize all the possibilities of the score.

The final concert of the festival, in Royce Hall on June 18, presented West Coast premieres of André Jolivet's Concerto for piano, trumpet and string orchestra, and Debussy's "Le Martyre de Saint Sébastien". Andre Previn and Mannie Klein were soloists in the former. The Roger Wagner

# New Music

## Dupré Edits Organ Works Of César Franck

The edition of the complete organ works by César Franck by the great French organist Marcel Dupré issued by Bornemann in Paris and available from H. W. Gray here is definitive. Not only is Dupré one of the most eminent interpreters of Franck but he has had the privilege of learning invaluable traditions of performance and important facts about conditions in Franck's time.

In his preface Mr. Dupré explains that Franck, "who was a marvelous pianist, had very big hands and could span the widest intervals with ease. As regards the organ, he was a genius both as an improviser and as a composer. But as an organ virtuoso, he played . . . as they played in France at that time, with approximate legato and approximate observance of length values. It was customary, too, to double the pedal basses with the left hand . . . This lack of precision in playing led as a consequence to some notations which, owing to their equivocal meaning, puzzle the performer: excess of ties, vague dynamics, organ points which mean no more than a breath, useless doubling of pedal."

Alexandre Guilmant was a friend and admirer of Franck, and on one memorable evening heard Franck play his Six Pieces at the Cavaillé-Coll factory in Paris, when Saint-Saëns and Widor were also present. In 1878, Guilmant played the Nine Pieces for Franck alone and received minute instructions from him about their interpretation and execution. In 1907-08, Mr. Dupré studied all of the works of Franck with Guilmant, thus receiving the direct tradition. In his preface he describes the organ of Sainte-Clotilde, Franck's church in Paris, emphasizing its particular characteristics, which influenced Franck's music. The interpretation marks and editorial procedures are carefully explained and illustrated. This edition is handsomely printed, and organists will find its volumes a fresh inspiration in restudying Franck's music.

## Bach Autograph With Transcription

Every pianist should own and study the facsimile of Bach's autograph manuscript of the Organ Prelude and Fugue in B minor with Arthur Briskier's piano transcription opposite, page by page and bar by bar, which has been published by Carl Fischer. It provides, in easily accessible form, a splendid opportunity for students to learn what a Bach autograph looks like, to consider the differences between written and printed music, and to observe in Mr. Briskier's discreet and scrupulously faithful transcription the problems that face the arranger or transcriber.

Mr. Briskier began his work of transcribing Bach for piano as the result of conversations with Albert Schweitzer, the eminent Bach scholar, organist, and humanitarian. Schweitzer urged him to play Bach's music only in its original form. This present transcription is a convincing demonstration that almost note-for-note fidelity is possible without musically awkward results on the piano. The changes are in the treatment of the organ pedal part, played in octaves on the piano with occasional resort to the sustaining pedal, some changes of notes from one octave to another and a few omissions of notes that do not damage the musical flow or design.

In his prefatory note, Mr. Briskier has cited the encouragement of Pablo Casals, another eminent Bach interpreter, who writes of his "profound study and thorough preparation" and points out that this transcription "enables the pianist to be directly in contact with Bach".

There is room for freedom in transcribing Bach. Busoni and others have made effective and artistically valid free arrangements of the organ music. But it is highly important that students and pianists should know what they have done to the originals and what the originals would sound like without their elaborations. This facsimile with the accompanying transcription is the best possible way to prove that Bach's music can be transcribed with much greater literal fidelity. Carl Fischer has also issued Mr. Briskier's transcription of Bach's Fugue in G minor ("The Little").

## Standard Organ Works By English and Americans

In its New Series of Original Compositions for Organ, Novello (H. W. Gray) has issued two works by Ivan Langstroth that are effective and individual without straying far from familiar paths. The Fantasy and Fugue, Op. 22, No. 1, is marked by rich chromaticism, which is kept within bounds in the freely treated fugue. The Chorale-Toccata and Fugue, which won the American Guild of Organists' Prize in 1950, also combines a rich harmonic palette with skilled writing and clarity of form. Also in this series is Basil Ramsey's arrangement of an appealing Air from E. J. Moeran's Serenade for Orchestra, which is pastoral in mood and a good study in legato.

To the Saint Cecilia Series, H. W.

Gray has added several works by American composers. Clarence Dickinson's "The Joy of the Redeemed", which can be used for memorial or funeral services, is effective if harmonically a bit trite. Garth Edmundson's Toccata on "How Brightly Shines the Morning Star", for Christmas or Epiphany, lies well under the fingers and has a brief pedal cadenza that sets off the close. Gardner Read's Meditation on "Jesu, meine Freude" meanders pleasantly and sentimentally and is easy to play. Alec Wyton has dedicated his Fanfare to the late G. Donald Harrison, who created the State Trumpet, "a powerful antiphonal reed placed high on the west wall of the Cathedral of Saint John the Divine, New York, under the rose window". Even on organs without antiphonal divisions of this sort the piece could be very effective.

## Handel Music Issued In Organ Transcriptions

C. S. Lang's arrangements of Fourteen Pieces by Handel for organ will be eminently useful to organists and delightful for students. He has taken marches, minuets, and gavottes from various operas, oratorios, and from a sonata for two violins, arranging them transparently and with admirable taste. This volume is issued by Novello (H. W. Gray).

## Organ Works Listed

Huston, John: "Meditations on the Seven Last Words of Christ".

Liszt: "Liebestraum" No. 3, arranged for organ and piano by Donald A. Griscom.

Mackelberghe, August: "Flandria" (Variations).

Rowley, Alec: "The Sixty-Fifth Psalm".  
Weinberger, Jaromir: "Meditations" (Three Preludes).  
(All issued by H. W. Gray).  
—Robert Sabin

## David Adams Heads Publishers' Group

The Music Publishers' Association of the United States held its 61st annual meeting at the Warwick Hotel, New York, on June 4. New officers of the association are David S. Adams, Boosey and Hawkes, president; Ben Grasso, Associated Music Publishers, treasurer; Donald F. Malin, C. C. Birchard, vice-president (an automatic appointment as he was retiring president); and Herbert E. Marks, Edward B. Marks Corporation, secretary.

New members of the board of directors include Ernest Farmer, Shawnee Press; William Arthur Reilly, McLaughlin & Reilly Company; Mack Stark, Mills Music.

Other board members are Franco Colombo, G. Ricordi & Company; Joseph A. Fischer, J. Fischer & Bro.; Geoffrey Gray, H. W. Gray Company; Arthur A. Hauser, Theodore Presser Company; Bernard A. Kohn, Elkan Vogel Company; Ed B. Lorenz, Lorenz Publishing Company; Ralph Satz, formerly with Chappell & Company; Willard Sniffin, Harold Flammer; and Kermit A. Walker, Bourne.

## Mills Acquires Handy-Folio Catalogue

Mills Music, Inc., has purchased the catalogue of the Handy-Folio Music Company, Milwaukee, Wis.

## Composers Corner

"Le Gouffre", a ballet by Alexander Tcherepnin, will be given at Jacob's Pillow, Mass., from July 4 through 9. Choreographer and leading dancer for the work, which is based on a novel by Andreieff, will be Vladimir Dokoudovsky.

Elliott Carter's Sonata for flute, oboe, and cello has received the Naumburg Recording Award as the chamber work to be recorded this season.

"Fat Tuesday", a jazz opera by Sol Berkowitz, will be given its world premiere at Tamiment, Pa., on Aug. 11 and 12. The libretto was written by Herb Hartig.

The Asociacion Musical Manuel M. Ponce, the Mexican section of ISCM, was scheduled to present a program devoted to the works of Ruth Schanthal on June 28.

A recorded performance of Hugo Weisgall's one-act, one-voice opera "The Stronger" was presented on the CBS Radio Workshop on June 15. Adelaide Bishop was the soprano soloist. Columbia Records is scheduled to release the recording.

Grant Fletcher has completed two orchestral works commissioned by Thor Johnson. The works will be given their world premieres at the Door County Music Festival in Wisconsin this summer.

Mary Howe's "Stars—Sand" has been released in a new recording by William Strickland conducting the Vienna Symphony.

Donald J. Martino has been com-

missioned by the trustees of the Padewski Fund for the Encouragement of American Composers to compose a work for full orchestra.

Aaron Copland was awarded an honorary degree of Doctor of Music from Princeton University. The Chicago Conservatory conferred the same degree on Maxwell Eckstein.

Walter Brenner's symphonic poem "Prophecy" was broadcast on May 15 over the radio station Kol Israel, Jerusalem, conducted by Heinz Freudenthal.

Leonard Kastle's one-act opera "The Swing" received its premiere, on NBC TV's program "Home" on June 11, 11 a.m., EDT. Written especially for television, the three character opera lasted approximately 15 minutes.

Sholom Secunda has been awarded a special citation from Yeshiva University (Women's Organization).

## Contests

Tana Bawden, pianist, and Sophie Ginn, soprano, were winners of the 1956 "Y" Young Artist Auditions Contest, sponsored by the Young Men's and Young Women's Hebrew Association, New York City.

Donna Grogan, soprano, and Dennis L. Lang, bass, were chosen winners of the eighth annual Artists of the Future voice contest sponsored by the Bureau of Music of the Los Angeles Municipal Arts Department.

Ernest Gold and George Rochberg

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have won the 1956 awards of the Society for the Publication of American Music. Both winning works are string quartets.

**BROOKLYN PHILHARMONIA YOUTH CONTEST.** Open to residents of Brooklyn, nine through 16 years of age. Award: solo appearance at a youth concert by the orchestra. Auditions in autumn. Address: Youth Contest, Brooklyn Philharmonia, 30 Lafayette Ave., Brooklyn 17, N. Y.

**GEORGE GERSHWIN MEMORIAL CONTEST.** Auspices: B'nai B'rith Victory Lodge. Open to American composers under 30 years of age. For an orchestral work of no more than 15 minutes in length. Award: \$1,000 and performance by the New York Philharmonic-Symphony. Deadline: Aug. 31, 1956. Address: B'nai B'rith Hillel Foundations, 165 West 46th St., New York, N. Y.

**GIAN BATTISTA VIOTTI COMPETITION OF MUSIC.** Auspices: Municipality of Vercelli, Italy. Various awards and prizes offered in the categories of piano, voice, dance, two pianos, and composition. Open to performers of all nationalities. Deadline for performers: Sept. 16, 1956. Deadline for composers: Sept. 30, 1956. Address: Societa' del Quartetto, P. O. Box 56, Vercelli, Italy.

**'S-HERTOGENBOSCH INTERNATIONAL VOCAL COMPETITION.** Auspices: 's-Hertogenbosch Muziekstad. Open to singers of any nationality, born after Dec. 31, 1920. Various awards, including engagement as soloist with orchestra. Deadline: Aug. 1, 1956. Address: Het Nederlandsch Impressariaat, Jacob Obrechtstraat 51, Amsterdam (Z).

## Community Concert Series Oversubscribed in Seattle

Seattle.—Cecilia Schultz, general manager of Seattle Community Concert Association, brought her organization through its annual membership drive to a total budget of \$38,000 and a season ticket sale of 6,500. Capacity seating at the flat-floored Civic Auditorium is 6,200, so the management had to gamble on some absentees at each concert to rack up what is claimed to be the second largest organized concert audience in the United States.

Events will be the Philadelphia Orchestra, led by Eugene Ormandy; Richard Tucker; Mantovani and his Orchestra; Ballet Russe de Monte Carlo; and De Paur Opera Gala. The two piano team of Vronsky and Babin has been engaged as a bonus attraction.

In immediate prospect is an outdoor season of two big-scale musicals at the 5,200-seat Aquatheater during July. Under the musical direction of Gustave Stern, the resident company, with imported stars, will present "Call Me Madam", with Evie Hayes, July 11-14 and "The King and I", with Constance Carpenter, July 17-24. A former Seattle dancer, Robert Joffrey, again will choreograph for the Aquatheater productions.

Milton Katims closed his second full subscription season as conductor of the Seattle Symphony by programming a post-Easter concert of Easter music, featuring the Seattle Choral, trained by Leonard Moore. Chief

**MARION SZEKELY - FRESCHL SCHOLARSHIP.** Open to women singers between the ages of 16 and 35, from New England. Scholarship offers winner the opportunity to study with Maria de Varady for one season. Deadline: July 31. Address: Voice Scholarship Auditions, 53 Pinckney St., Boston, Mass.

**FULBRIGHT AWARDS.** Auspices: United States government. Opportunities for young American musicians to study abroad during 1957-58. Deadline for applications: Nov. 1, 1956. Address: Institute of International Education, 1 East 67th St., New York, N. Y.

**John Modenos**, 27-year-old baritone, is the winner of the American Theater Wing's ninth annual concert award. Mr. Modenos will be presented in a Town Hall recital next season.

**Morey Ritt** has been named the winner in the piano category of the Kosciuszko Foundation's seventh annual Chopin Scholarship Competitions. The winner in the composition category is **Genevieve Chinn**. Each received a \$1,000 award for further study.

**Walter B. Nicks** has been awarded an Opportunity Fellowship for 1956 by the John Hay Whitney Foundation. Mr. Nicks will spend a year in Latin America studying songs and dances.

**Milan Kaderavek** has won the \$1,000 Tamiment String Quartet Composition Contest for 1956.

Winners of the Northern California Harpists' Association eighth annual harp competition are **Arkadie Kouguell** for a work for harp and cello and **Lex Van Delden** for a harp solo.

musical interest attended the Seattle premiere of Paul Creston's Symphony No. 3, a deeply-felt and well-written work, which won warm applause from three audiences, April 2-4 at the Moore Theater. Mr. Katims' total of North American compositions performed during these concerts came to 10 works by eight men.

The symphony organization is now embarked on its greatest fund-raising drive in history. The sustaining fund goal has been raised from this year's \$105,000, which finally was met, to an unprecedented \$137,500.

The orchestra next season will give a concert version of Verdi's "Otello". Announced soloists for other subscription concerts are Berl Senofsky, Moura Lympany, Andres Segovia, Roberta Peters, Milton Katims as violinist, the Budapest String Quartet, Gregor Piatigorsky, and Artur Schnabel. There will be 10 pairs of concerts at the larger Orpheum Theater instead of at this season's Moore.

The Northwest Grand Opera Association has had to postpone an announced spring performance of "Die Fledermaus" because its musical director, Eugene Linden, is under doctor's orders to take a two-month rest. A fund-raising campaign is also under way in the five Northwest cities where operas were given last fall. It is planned to tour four productions during 1956-57.

The Ladies Musical Club maintains its reputation for bringing some

"new" artists to Seattle each year by booking the following for 1956-57 at the Palomar: Irmgard Seefried, Cesare Siepi, Jean Casadesus, the Obernkirchen Children's Choir and Gary Graffman.

No plans have yet been announced by the Hugh Becket management for a continuation of its Celebrity Series.

—Maxine Cushing Gray

## New York Pro Musica In Two Summer Series

The New York Pro Musica Antiqua, vocal and instrumental ensemble directed by Noah Greenberg, will be heard in two summer series during August and early September — on Sunday afternoons at 3:30 at South Mountain, Pittsfield, Mass., and on Monday nights at 8:40 at the American Shakespeare Festival Theater, Stratford, Conn.

The Pittsfield series will present Tudor and Elizabethan Music, Aug. 12; Sacred and Secular Works of Claudio Monteverdi, Aug. 19; Music of the German Reformation and Baroque, Aug. 26; and The Old Testament in Early Music, Sept. 2.

The same programs will be repeated in Stratford on Aug. 13, Aug. 20, Aug. 27, and Sept. 3.

## All-America Chorus In European Visit

Paris.—The All-America Chorus was scheduled to open its 1956 tour here on June 20. Before its return to New York on Aug. 1, the choir will have sung in Nancy, Mulhouse, Zurich, Stuttgart, Heidelberg, Coblenz, The Hague, Scheveningen, Amsterdam, Valkenburg, Aachen, Bonn, Liège, Antwerp, London, Quebec, and Montreal. James Allan Dash, conductor, had prepared a serious and a light program for presentation, as well as music for church services. All music was by American composers.

The All-America Chorus is a private enterprise supported entirely by its 88 participating members.

## Boston Arts Festival Brings Menotti Opera

Boston.—Thanks to the enterprise of the Boston Arts Festival, the town has seen and heard for the first time, Gian-Carlo Menotti's "The Saint of Bleeker Street". Though anything but festive in character, "The Saint" is a powerful work and, to my mind, Menotti's best thus far.

Four performances of "The Saint" were given in the new stage near the "swanboats pond" in the Public Garden, hard by the tents where the exhibition of paintings, prints, and sculpture was on view. The first one suffered badly by the frightfully cold weather, when you could see the singers' breath streaming out in plumes of vapor, and one member of the orchestra wore her fur coat. About 3,000 persons attended, when ordinarily twice that number could have been expected.

Samuel Krachmalnick conducted an orchestra none too large, but, under the excellent amplifying system, was sufficient in volume and balance.

The cast included some of the originals from the Broadway company of 1955, notably Leon Lishner, whose resonant voicing of the music allotted to the priest and his dignified acting, was no less than memorable. The leading roles were taken by Evelyn Lear, as Annina; Elaine Cencel, as Desideria; and Richard Cas-

sily, as Michele. The scenery naturally had to be modest and functional upon this outdoor stage.

Mr. Krachmalnick, who is known here as a conductor of Broadway musical shows, received public approval for his tense and expressive reading of the score.

The second night of the festival, June 10, was not only cold but wet. The scheduled performance of Honnegger's "King David" accordingly had to be moved. Since there is no municipal auditorium in Boston—and these Arts Festivals though privately run are municipal affairs — the concert had to be moved entirely out of the city! — across the Charles River to Kresge Auditorium at Massachusetts Institute of Technology. Klaus Liepmann conducted the MIT Choral Society and Orchestra. The soloists were Helen Boatright, soprano; Margaret Tobias, alto; Donald Sullivan, tenor; and Bryant Haliday, the Narrator. This was a brisk, fervent performance, lacking something of precision, perhaps, but stimulating.

Since the Pops, under Arthur Fiedler, at Symphony Hall began their 71st season, it has run its usual pleasant and familiar course. One new score of the season was a bright and energetic piece by Benjamin Britten, the "Scottish Ballad" for two pianos and orchestra. The soloists, who were cordially received, were Peggy and Milton Salkind.

Charles Munch made a quick visit of five days from his vacation in Paris to receive three honorary degrees from institutions of higher learning in this vicinity. On June 10, Tufts University made him a Doctor of Humane Letters; on June 13, Boston College granted him the degree of Doctor of Music; and on June 14, a similar doctorate was conferred upon the illustrious music director of the Boston Symphony by Harvard University.

—Cyrus Durgin

## BBC Orchestra At Sibelius Week

Helsinki, Finland — The British Broadcasting Corporation Symphony, conducted by Sir Malcolm Sargent, participated in this year's Sibelius Festival, from June 9 to 17.

Others taking part include the Sibelius Festival Orchestra, led by Nils-Eric Fougstedt and Jussi Jalas; the Helsinki City Symphony, led by Martti Similä; the Finnish Radio Symphony; the Smetana String Quartet; Gerard Souzay, baritone; Henryk Szeryng, violinist; Aulikki Rautawaara, mezzo-soprano; and Victor Schöler, pianist.

## WQXR Increases Power To 50 Kilowatts

Early this spring, radio station WQXR's power was increased to 50,000 watts. The added strength will result in improved reception in Greater New York, northern New Jersey, Connecticut, Westchester and Nassau counties, and other parts of New York State over AM transmission.

## Contemporary Music Festival in Poland

Poland's first annual International Festival of Contemporary Music will take place in Warsaw this year, from Oct. 10 to 20, with the Parrenin Quartet of Paris and the Tatrai Quartet of Budapest among the ensembles to perform.

# New Union Promotes Exchange Of Music Between Americas

By ENZO VALENTI FERRO

ON April 12, 1956, at the headquarters of the Pan-American Union at Washington, D.C., a group of musicians and people closely connected with the musical life of the Americas organized the Interamerican Music Center, with the following provisional board of directors: Jesús Durón (Mexico), president; Gilbert Chase (USA), Domingo Santa Cruz (Chile), and Aurelio de la Vega (Cuba), vice-presidents; Roque Cordero (Panama), secretary; Lauro Ayestarán (Uruguay), Santiago Velasco Llanos (Colombia), Hector Campos Parsi (Puerto Rico) and Enzo Valenti Ferro (Argentina), members of the board.

The charter was also signed by Carleton Sprague Smith, Harold Spivacke, and David Van Vactor, of the United States, Manuel Herrarte, of Guatemala; and Luis A. Delgadillo, of Nicaragua.

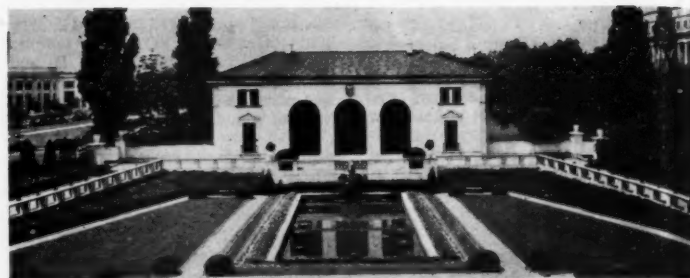
The foundation of the Interamerican Music Center is the culmination of a series of efforts dating back many years. We of the New World are separated not only by geographical latitudes, not only by political, social and economic conditions, but even more by ignorance of each other's cultural realities. So far as we do not know these realities, we cannot say that we are well acquainted.

It is in the field of music that this lack of information is most startling. I can make this statement on the basis of extensive personal experience. Direct contact with the musical world in several countries of the Western Hemisphere has made me realize that almost nobody has anything like an adequate idea of what goes on in the Americas beyond the borders of his own country. Argentina has made a distinct effort to spread the music of all American composers. In Buenos Aires concerts, music of the Amer-

ican countries occupies a considerable portion of the space. But this case is exceptional, since no other country in North or South America shows signs of having any such concern. The fact that in our vast hemisphere an occasional isolated performance of some of the works of the most prominent creative spirits of America takes place does not alter the general picture, and is in fact of little importance. The significance of these sporadic performances is confined to the personal satisfaction of the favored composers. More is required than that.

In 1939 the proposal was made in the Pan-American Union to create an organization that would undertake to be a center of American musical information and exchange. The idea did not prosper, but years later it was picked up by the Interamerican Cultural Council, formed in Mexico. This international assembly, realizing that art is one of the most effective aspects in uniting peoples and that complete understanding among the countries of America must be a result of awareness and understanding of their respective artistic cultures, recommended to the Council of the Organization of American Governments that it study the possibility of creating a musical organization on a permanent basis, with the purpose of furthering, in every way possible, a policy of musical interchange among American countries.

In 1954, the musicians who took part in the Caracas Festival decided to form the Interamerican Music Association, whose aims are summarized in the declaration of Mexico. The first product of the new association was the Meeting for American Musical Interchange held in Montevideo early in 1955. There representatives of Argentina, Brazil, Chile and Uruguay debated fully, in long ses-



The pavilion and gardens of the Pan-American Union in Washington

sions, all the aspects that relate to a realistic conception of musical inter-Americanism.

These efforts did not lead to concrete results; but it cannot be doubted that at the very least they expressed a deep and healthy interest. The most important consequence of this state of mind was the recent meeting in Washington, called by the Pan-American Union to take advantage of the presence in the United States of a large number of musicians from the Americas. These are the aims of the Interamerican Music Center that has been set up in Washington:

1. To promote the exchange of music and musicians in the hemisphere, and of information concerning them, through specialized agencies.
2. To convene periodic meetings to study problems of music education.
3. To promote activity in the field of musicology.
4. To give an impetus to research on folklore in each country and promote the exchange of information on that subject.
5. To establish centers for the distribution of music — that is, scores, orchestrations, recordings, etc.—by American composers, in order to achieve an effective exchange.
6. To stimulate and support the holding of inter-American music festivals.
7. To solve problems relating to ownership of artistic property and to copyright in the field of music.
8. To promote the support of American activities in the field of music by official and private organization.
9. To encourage the publication of American music.
10. To seek close co-operation with music organizations having the same aims as the Inter-American Music Center.
11. To carry out any other activity that will contribute to the development of the art of music in the American countries.

## Next Assembly in Mexico

The Interamerican Music Center (CIDEM) will hold its next assembly in Mexico next year. On that occasion, it will elect its permanent officers, who will receive their powers from the National Music Councils of the countries of America.

At the request of the temporary officers of the new organization, the Organization of American Governments has decided to co-operate with the Interamerican Music Center. It is of interest to note that the representatives of the governments of the American republics, at the second meeting of the Interamerican Cultural Congress at Lima (Peru) last May, unanimously agreed to recommend to the Organization of American Governments that it give full support to the institution that had

been founded in Washington. It may also be added that the Interamerican Music Center will have the Music Section of the Pan-American Union as its Executive Secretariat, and will operate out of its headquarters.

There is great optimism as to the success of the aims of the Interamerican Music Center. Past failures indicate that this success will only be possible if countries that hitherto have proved relatively indifferent to cooperating in the field of music—and among them is the United States—decide to change their policy. The status of the representatives of the music of the United States who participated in the Washington meeting should prove to be a decisive factor in that success.

## Two Great Musical Centers

There are two great musical centers in America: the United States in the North, and Argentina in the South. Along with them there are countries with fewer resources who have considerable musical activity. The first have achieved a musical life that is not only intense but also, to a certain extent, independent. But there is perhaps not a single sphere of human activity in which a policy of isolation can lead to favorable consequences.

The New World today is the scene of a flourishing cultural activity. Much work, and good work, is being done in the field of musical creation. We are a great market for the music of the great cultural traditions of Europe; but we are also an important producer of music and musicians. The last thing we should want to suggest would be to cut the ties that bind us to Europe by means of culture. We are trying, and rightly so, to have Europe adopt a less indifferent attitude, and a more respectful one, towards our culture. This is not in any way incompatible with a policy of information and spread of that culture among the countries of our America. Quite the contrary.

## 1957 Festival Set for Caracas

Caracas, Venezuela.—The second International Festival of Latin American Music will be held here in March, 1957. Premieres will be presented of the orchestral works that win the prizes being offered in conjunction with the three-week festival. The contest, open to all Latin American composers and to those who have resided in Latin America for ten years, offers a first prize of \$10,000 and two subsidiary prizes of \$5,000 each. Among the composers expected to conduct their own works at the event are Carlos Chavez, Domingo Santa Cruz, Eleazar de Carvalho, and Juan José Castro.

Philadelphia. — The Philadelphia Orchestra ended the 1955-56 season with a net deficit of \$1,054, the smallest in five years.

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# Belgrade, Berlin, London Opera Companies Visit Paris

Paris.—The international operatic items of the Paris Festival at the Théâtre des Champs-Élysées have added up to an outstanding venture, in striking contrast to a lack of enterprise at the Paris Opéra in recent months. In fact a comparison with visiting companies from Italy, Germany, Yugoslavia and England prompted some adverse criticism of home policies in the French press, which pointed out that there had been nothing but a few revivals at the Paris Opéra — these headed by the familiar "Faust", which has actually never been absent from the repertory but for which Wahkevitch had devised new décor and costumes.

In reviewing the festival, leading French newspaper "Figaro" awarded the palm to England for the admirable economy and originality of Benjamin Britten's opera "The Turn of the Screw" and for the dramatic suspense created by the excellent performances of the English Opera Group, including Peter Pears and Jennifer Vyvyan, and a chamber orchestra of 13 musicians under the direction of the composer. Paris received this fascinating work warmly, and the event was, in particular, a great personal triumph for Britten.

## "Les Caprices de Marianne"

If exception is made for two performances of Sauguet's seductive if ambiguous little opera "Les Caprices de Marianne", first presented at the Aix-en-Provence Festival last year, and with Graziella Sciutti again giving a sparkling performance in the soprano role, England was the only country to send contemporary opera.

Apart from the fact that Carl Ebert had devised extremely good productions of "The Marriage of Figaro" and "Cosi fan tutte", the Berlin Opera's performances of Mozart were rather below festival standard, and vocally left something to be desired. "Figaro", sung in German, was marked by the participation of Dietrich Fischer-Dieskau as the Count. However admirable he is as a lieder singer, his performance on the stage was rather conventional and stiff. Rita Streich almost managed a very good Susanna.

"Cosi fan tutte" was sung in somewhat guttural Italian with averagely good performances by Ernst Häfliger, Elisabeth Grümmer and Lisa Otto. The conductors, Richard Kraus and Arthur Rother, were very competent and quite uninspired, belonging to the primly brittle interpreters of Mozart, who never allow the strings to sing.

## Outstanding Male Voices

The Belgrade Company from Yugoslavia created a great deal of interest in Paris, both because they were singing two rarely performed Russian operas, Mussorgsky's "Khovantchina" and Borodin's "Prince Igor" (both sung in a Slavic tongue of Yugoslavia), and because the company revealed a remarkably good male voice in each of the registers as well as some outstanding choirs. Apart from two or three soloists, the real attraction of these performances was the authoritative Slavic quality of the productions, with the admirably sung and directed chorus playing a dominant role.

"Khovantchina" introduced Miroslav Cangalovic, who has the large, deep, rich type of Slavic bass, with a

corresponding physique, to sustain the heavy role of the fanatical priest, Dossifei. The role of Marpha was sung with great feeling by Malanija Bugarinovic.

"Prince Igor" had the advantage of being conducted by Oskar Danon, admirable for this type of opera, which he kept moving forward with rich vitality. The production also revealed a splendid Prince Igor in Dusan Popovic, a very handsome and heroic baritone with outstanding top notes. Drago Starc, a tenor who sings dramatic roles, made evident in Vladimir's lyric aria in Act III the real beauty of his voice, which has an Italian quality.

The cost of importing these large opera companies must have been prodigious and heavily subsidized both in France and in the countries of their origin. However, it is to be hoped that the enterprise has proved itself to be sufficiently interesting and successful to warrant repeating the effort again another year.

The return of Sir Thomas Beecham to Paris for the first time since before the war reminded us how intoxicating Mozart can sound when the strings are encouraged to sing. He also reminded us that Delius spent some 40 years of his life in Paris, but that his music is in fact never heard in France. Sir Thomas brought the Royal Philharmonic from London for two concerts given at the Opéra and at the Théâtre des Champs-Élysées. His performances stood out among the best that have been heard in Paris during the last ten years.

—Christina Thoresby

## Metropolitan Tour In Toronto Finale

Toronto.—The Metropolitan Opera Company ended its 1956 spring tour with its fifth annual season in Toronto, May 28 to June 2. Seats sold during the week totalled 40,574, against 39,874 the previous year, with audiences ranging from 9,500 on opening night for Verdi's "Aida" to 8,500 for "Carmen" on Wednesday, 7,500 for "Rigoletto" on Saturday night, and an average attendance of about 6,700 throughout the week.

Hard touring in bad weather conditions brought down two soloists, Zinka Milanov and Frank Guarrera, with laryngitis before their billed performances as Aida and as Escamillo. But Herva Nelli made a very fine impression on opening night in the Verdi work's title role, after a first startled view of the audience in the vast Maple Leaf Gardens; and Frank Valentino substituted very acceptably in "Carmen" before the second-largest house of the week.

The company spirit never showed to better advantage, for, in addition to other handicaps, the train which brought them to Toronto from Chicago on Monday was three hours late, occasioning a long delay for the first curtain, as orchestral instruments and make-up kits did not reach the Gardens until well after curtain time. Yet the performance was an inspiring one even for those who have seen and admired "Aida" on this continent and abroad during past decades. It was particularly notable for its magnificent choral work under the direction of Kurt Adler and his associate chorus

master, Walter Taussig. A justifiably weary orchestra, under the dynamic conducting of Fausto Cleva, performed with the zest that might be expected at a new season's opening rather than at a waning season's end. These features, with flawless singing by soloists, gave the Verdi score full value on all counts; and the recurring cheering of a deeply moved audience was a well-merited tribute to everyone concerned. It was the kind of performance that completely validates the term "grand opera".

Principals, besides Miss Nelli, were Blanche Thebom (Amneris), Kurt Baum (Radames), Robert Merrill (Amonasro), Giorgio Tozzi (Ramfis), and Louis Sgarro (the King).

This "Aida" set the tone for the week. It was followed by Gounod's "Faust", with Mr. Adler in the pit. "Faust" is satisfactory only when delivered with the artistic integrity that invokes ethical conviction, and that is what Giuseppe Campora (Faust), Nadine Conner (Marguerite), Jerome Hines (Mephistopheles), Mr. Merrill (Valentine), and Mildred Miller (Sibyl) brought to this production.

Risë Stevens and Richard Tucker between them have about everything in the line of singing and acting that "Carmen", always popular here, needs for a bang-up performance. With Max Rudolf conducting, this performance was one to replace memories of earlier ones in Toronto.

## "Fledermaus" Rhythms

In "Fledermaus", the stress was on the rhythmic values of the Johann Strauss music, and the glamor of colorful ballet interludes. Roberta Peters, as Adele, gave a highly distinguished performance, while Eleanor Steber, as Rosalinda, and Blanche Thebom, as Prince Orlofsky, added just enough burlesque to their acting to complement their gifts as singers. Assisting in bringing this farce to its climax, quite improbable in any jail, were Charles Kullman (Eisenstein), Mary Ellen Moylan (Ida), Thomas Hayward (Alfred), John Brownlee (Falke), Clifford Harvuot (Frank), and Paul Franke (Blind). Tibor Kozma, conducting, kept the performance within the tidy limits which are the responsibility of the score rather than of the book.

In "La Bohème", Lucine Amara's Mimi was sweetly sung, and Nicola Moscona's "coat" aria was properly charged with emotion. Jan Peerce, Frank Guarrera, and Clifford Harvuot, as Rodolfo, Marcello, and Schaunard, respectively, sang well; Laurel Hurley as Musetta sang, danced and smashed the crockery in true tantrum style; and Tibor Kozma faithfully conducted the score.

On Saturday night Pietro Cimara conducted a performance of "Rigoletto" that won 14 curtain calls at its end, in which Roberta Peters as Gilda stopped the show, and to which all principals contributed their best to bring the full weight of tragedy to its climax. Richard Tucker and Leonard Warren, as the Duke and Rigoletto, gave living reality to their characterizations; Giorgio Tozzi was a forthright, professional assassin, and Rosalind Elias, as his sister, Maddalena, added tension to the gruesome plot in its last stage.

In both acting and singing the entire cast added convincing contributions, so that throughout the opera's four acts there was a perfectly integrated development, a deeply appreciative feeling for the power of Verdi's music. Choral numbers added massive weight to the tragedy. This was a notable climax for a week of notable opera.

—Colin Sabiston

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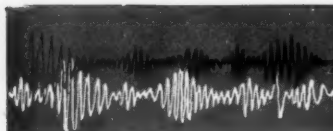
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# New Recordings

## Historic Satire

**Gay, John:** "The Beggar's Opera". Dennis Noble, Carmen Prietto, Martha Lipton, Roderick Jones, Marjorie Westbury; Argo Chamber Ensemble, Richard Austin conducting. (Westminster OPW 1201, \$8.90) ★★

This is the first recording of the historically momentous oddity of early 18th-century England to appear in the LP catalogue, and it is one not likely to be superseded in quality by later releases. The score is the reharmonized and reorchestrated version made for the London revival in 1920 by Frederic Austin (not to be confused with the conductor of this recording, Richard Austin, who is the son of the former). Though ascribed to John Gay, who supplied the basic idea for the opera as well as the lyrics and dialogue, the opera had no composer in the usual sense. It is composed of old English, Scots and Irish folk tunes, popular songs of the day, some French and Italian airs, and a few melodies culled from various composers, including Purcell and Handel. These were put together and provided with accompaniment and an overture by a prominent German musician in London, Johann Pepusch.

The historical importance of "The Beggar's Opera" resides in the fact that it was one of the first and most successful attempts to establish an "opéra populaire" to offset the pompous and empty "opéra seria", which was rapidly losing its appeal not only in England but on the Continent as well. In France the movement led to the "opéra comique"; in Germany to the "Singspiel". The work was a double-edged satire on the falsities of the Italian-style opera of the period, of which Handel was the chief British exponent, and the corruption of Sir Robert Walpole's government, showing the easy ways of thieves, beggars and prostitutes in league with minions of the Crown. As such, it was received with delight by the Londoners of 1728 and ran for 63 performances. Revivals have been even more successful, the one in 1920 running over two and a half years. And it has had its imitators, the most notable being Kurt Weill's "The Three-penny Opera".

Except for Miss Westbury, who plays Mrs. Peachum, the recording has separate singing and speaking casts. Both were admirably chosen to depict through the color and quality of their voices the characters they represent, and this gives an almost visual vividness to the performance not often encountered in recordings. The diction, whether sung or spoken, is polished and completely intelligible, and some of the singing, especially on the part of Miss Prietto (Polly) and Miss Lipton (Lucy), reveals considerable virtuosity. —R. E.

## Pedagogy and Inspiration

**Bach, J. S.:** Fifteen Two-Part Inventions; Concerto in D minor (recorded in Paris in 1938 with an orchestra conducted by Eugene Bigot and continuo played by Denise Restout). Wanda Landowska, harpsichord. (RCA Victor LM 1974, \$3.98) ★★

To its incomparable recording of Bach's "Well-Tempered Clavier" by Wanda Landowska, RCA Victor has now added her new recording of the Two-Part Inventions, with a recording of 1938 on the other side. I can imagine no more important contribution to pedagogy, for we now have these masterpieces of two-part writing in a performance that will inspire as well as instruct countless students and teachers. In her seventies, Landowska still plays impeccably, with all of the joyous rhythmic vigor, the beauty and eloquence of phrasing, the élan, and the scholarly knowledge and taste that have made her the greatest Bach interpreter of her time.

In her notes she points out: "Far away from that period and its musical conventions, we must try to reconstruct as devotedly as possible the way in which these works should be played. That is why these pieces demand scholarship in addition to independence of fingers. They should not and must not be relegated, as they too often are, to beginners classes, alongside the 'Grande Velocité' of Czerny." Landowska makes her pupils master the works for one voice, such as the solo suites for violin and for cello, before they progress to those for two voices.

By hearing these Inventions on the

harpsichord, young pianists will gain an invaluable sense of the original proportions, the light and shade, the rhythmic tensions and other elements that are so easy to obscure on the modern instrument. Above all, they will find in the choice of tempos, the handling of ornamentation, and the rhythmic flow and phrasing the key to these marvels of condensation. Landowska's sense of the importance of the upbeat and her invariable practice of playing ornaments on the beat are two qualities that I should like to call especially to students' attention.

The three stars refer of course to the new recording of the Inventions, but how marvelous it is to have a repressing of Landowska's torrential performance of the D minor Concerto! It has, to my knowledge, never been approached by any other artist. Let us now await the Three-Part Inventions eagerly. They are in the making. —R. S.

## Expanded Etudes

**Schumann:** "Symphonic Etudes"; "Scenes from Childhood". Paul Badura-Skoda, pianist. (Westminster WN 18138, \$4.98) ★★

Mr. Badura-Skoda includes four of the five additional variations that Schumann wrote for the "Symphonic Etudes" and that were issued posthumously. These are Nos. 1, 2, 4, and 5, which the pianist has fitted into the early sections of the standard version. Why these extra variations are not played more often is something of a mystery—unless pianists feel the "Symphonic Etudes" would become too lengthy with their inclusion—for they maintain the same high level of inspiration of the original set. Mr. Badura-Skoda's inclusion of the additional material gives his recording special value, but he also plays the work with exceptional facility and color. The only quality lacking, perhaps, is a certain spaciousness and grandeur that the work has in an ideal performance.

Mr. Badura-Skoda brings an atmosphere of wonder and innocence to his version of the "Scenes from Childhood". There is neither condescension nor sophistication, and the smiling delicacy of the Viennese pianist's playing is in perfect rapport with this bewitching music. —R. A. E.

## Opera from Armenia

**Tigranian Armen:** "Anush". Soloists, chorus and orchestra of the Armenian State Theater of Opera and Ballet, Mikhail Tavrizian conducting. (Westminster OPW 1302, \$13.35) ★★

Record collectors may now become acquainted for the first time with an Armenian opera and with its composer, Armen Tigranovich Tigranian. The latter was born in 1879 in Alexandropol (now Leninakan) and died in 1950. He is one of the best-loved of Armenian composers, having written many piano, vocal and symphonic works and contributed significantly to the musical development of his homeland by organizing choral societies in Leninakan, Kars, Baku and Yerevan.

His opera, "Anush", is based upon the poem of the same name by Hovhannes Toumanian, one of the great poets of Armenian literature. Al-

though Triganian is said never to have used actual folk material in his music, he was greatly influenced by its characteristic qualities, the strains of which run through every measure. The idiom is overpoweringly oriental in the Near Eastern manner—both Arabian and Semitic. The story is of rustic love and tragedy, and the arias and choruses are couched almost exclusively in minor and modal harmonies with the characteristic downward movement of the diminished fifth. This is most colorful and dramatic for a while, but its consistency becomes cloying after a bit and, together with a sameness of tempo throughout, gives a static quality to the whole as if it were a repetitive, slow-motion charade of some sort.

There are some fine voices among the principals, including one remarkably good coloratura soprano; the chorus is most impressive, and the orchestra performs with a high degree of competency. The character of the recording sound is rather hard and horn-like and is better with individual soloists than with the ensemble. For some unaccountable reason, the program book gives the entire poem in the original Armenian, but no English translation.

If you are looking for something really exotic in operatic literature, this is it. —R. E.

## Violinists Three

**Vivaldi:** Concerto in A minor for Two Violins. David Oistrakh and Isaac Stern, violinists. **Bach:** Violin Concerto No. 1. Isaac Stern, violin. Violin Concerto No. 2. David Oistrakh, violin. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML 5087, \$3.98) ★★

Reactions to this recording will invariably be different. Some will be shocked at the sound of these masterpieces in terms of the modern virtuoso orchestra. But all should agree that this record contains some extraordinarily fine violin playing, if more in the romantic than the baroque conception. Mr. Stern's tone is the sweeter of the two, Mr. Oistrakh's sparser, but no less beautiful. The orchestra's sound, however, is much too thick, lacking in bright crispness. The Vivaldi concerto is a concert arrangement of the Concerto Grosso, Op. 3, No. 8, from the "Estro Armonico". —F. M., Jr.

**D. Scarlatti:** Eight Sonatas for Violin and Harpsichord. Julian Olevsky, violin; Fernando Valenti, harpsichord. (Westminster WN 18113, \$4.98) ★★

The artists' researches have led them to believe in the authenticity and the appropriateness of this version of the sonatas, for violin and continuo. The sonatas exist in the Longo edition (without bass figuration), but are the only ones at the Biblioteca Marciana in Venice which possess figures for the basses—a strong indication of the intention for their performance by a solo instrument and continuo. The sonatas, early works, are predominantly in the minor keys. They appeal to a variety of emotional levels, and receive a performance distinguished for its

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purity and viability, as well as for close co-operation of the performers. —D. B.

### Noted French Pair

**Fauré:** Violin Sonatas No. 1, in A major, Op. 13, and No. 2, in E minor, Op. 108. Zino Francescatti, violin; Robert Casadesus, piano. (Columbia ML 5049, \$3.98) ★★

Some 40 years elapsed between the composition of the two sonatas (not 30 years, as Charles Burr's otherwise accurate and interesting program notes state). The performances are what one would expect: a happy blending of strong, sensitive musical temperaments. Justice is done to the more romantic First Sonata and the no less eloquent Second Sonata, to the tender and lyrical elements of Fauré's nature. Although the 1876 Sonata is more favored by violinists, Fauré's last style has fully evolved in the 1917 Sonata. One can better evaluate the achievement of the First Sonata when one is aware that the Franck Sonata, to which it is often compared, was composed ten years later. —D. B.

### Bach on the Piano

**Bach:** Choral Prelude "Wachet Auf" (arr. Busoni); Chaconne from Partita No. 2 in D minor for unaccompanied violin (arr. Busoni); Toccata and Fugue in E minor; Toccata and Fugue in D major. Agnelle Bundervoët, piano. (Ducet-Thomson DTL 93051, \$4.98) ★★

Agnelle Bundervoët, winner of the 1955 Grand Prix du Disque, plays these Bach works accurately and with genuine warmth of expression as well. She reveals a strong and sensitive temperament in playing the Chaconne. Her tone has lustre and rich body; her phrasing is keenly musical; and she has a lovely singing legato and an appropriate variety of tonal hues. And one cannot forget the magnificent ring of the cantus firmus emerging from the middle of the polyphony in Miss Bundervoët's flowing, sonorous performance of "Wachet Auf".

Grandeur of style and contrapuntal clarity mark her playing of the Toccata and Fugue in E minor and those in D major. The Fugue in E minor is taken at a gratifyingly brisk tempo. The Toccata and Fugue in D major, a masterpiece which Karl Geiringer calls "the most striking work of the Armstadt period", sounds in all its splendor and spaciousness of conception. —D.B.

### Fourteenth Fourth

**Beethoven:** Piano Concerto No. 4. Claudio Arrau, piano. Philharmonia Orchestra, Alceo Galliera conducting. (Angel 35300, \$4.98). ★★

Fourteen recordings of Beethoven's Fourth Piano Concerto are listed in the July Schwann long-playing record catalogue, and Mr. Arrau's must be

counted among the very best. One might say THE best, except there is more than one way to interpret this concerto. Mr. Arrau gives a poetic and deeply felt reading, meditative in the lyrical portions and colored with a warm rather than bright brilliance in the final movement. A mellowness of sound prevails in the recording that is entirely suitable to the interpretation. The orchestra, under Mr. Galliera, gives first-rate support. A highly recommended disk. —F. M., Jr.

### Swiss Products

**Oboussier, Robert:** "Antigone", Recitative, Aria, and Elegy for Alto and Orchestra. (Elsa Cavelti, contralto soloist). **Geiser, Walther:** Symphony in D minor, Op. 44. Orchestre de la Suisse Romande, Ernest Ansermet conductor. (English Deca LXT 5097, \$3.98) ★★

I fear that the world will little note nor long remember these labored, derivative scores by two Swiss composers, but both of them are solidly written and full of energy. Oboussier, born in 1900, studied with Philipp Jarnach, a Busoni pupil, and Geiser, born in 1897, studied with Busoni himself. It is not surprising to find that both composers are technically well grounded and at the same time fearfully earnest.

Oboussier began his setting of passages from a German translation of Sophocles' play in Berlin in 1938 and the indirect allusions to Nazi tyranny are plain in this declamatory music. It reveals a strong dramatic instinct. Miss Cavelti sings it nobly and Mr. Ansermet and the orchestra are also inspired. The Geiser symphony is clearly wrought and intellectually alert, but it seems curiously drab and manufactured at first acquaintance. This album will also be released by London (London LL 1265). —R. S.

### Records in Brief

An LP debut is the performance of Mendelssohn's Andante, Scherzo, Capriccio and Fugue, Op. 81, newly transcribed by Arthur Winograd from string quartet to a string orchestra of moderate size. The pieces definitely merit occasional hearing. The Arthur Winograd String Orchestra gives them an energetic, well-paced performance. On the other side of the disk Dvorak's Notturmo for Strings, Op. 40, music of enchanting atmosphere, receives a most pleasing reading, and Wolf's Italian Serenade a virile one (MGM E 3295)★★★.

Paul Paray conducts the Detroit Symphony in Schumann's Symphony No. 2 (Mercury MG 50102)★★★. The unusually stimulating reading (employing the original instrumentation) is notable for accuracy and balance.

The Pittsburgh Symphony is conducted by William Steinberg in a brilliant performance of Rimsky-Korsakoff's "Scheherazade", characterized by clear, balanced texture, vivid instrumental colors, and gorgeous sound (Capitol P 8305)★★★.

### Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

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# Books

## Monumental Catalog

**Das Werk Beethovens:** thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen. Von Georg Kinsky. Nach dem Tode des Verfassers abgeschlossen und herausgegeben von Hans Halm. München-Duisburg: G. Henle Verlag. 808 pp. DM 80.

Georg Kinsky (1882-1951), one of the most industrious and eminent of German musical scholars, did not live to see the publication of this monumental catalog, which was finally issued in 1955. Not only did his friend and colleague, Hans Halm, undertake the heavy task of completing and editing the work, but he nobly left the signature by George Kinsky unchanged on the title page instead of adding his own name to it, an honor to which he was thoroughly entitled in view of his share in the labor.

Music lovers will bless these two men, as they bless Köchel and Einstein; and this Beethoven Catalog will take its place beside the Köchel Catalog of Mozart's works on the shelves of all students and musicians. It is literally invaluable to anyone who needs all of the most essential facts about Beethoven's works and their publication in well-organized form. In his preface, Mr. Halm himself has praised the idealism of the publisher as follows: "It will always remain a glorious page in the history of the house of G. Henle, then still in its beginnings, that in that troublesome time (just after the war) he weighed the possibility of publishing a work so extensive and so costly to produce, and let Kinsky know about it."

A tragic and yet heartening chapter in the history of our time is the story of this catalog, told in Mr. Halm's preface. Kinsky had sent a copy of his manuscript to the Bavar-

ian State Library in 1941-42, at the insistence of Halm, for Cologne was being threatened with total destruction through bombing. Soon afterwards, Kinsky had to leave Cologne and most of his possessions including the Beethoven material was destroyed or lost. For a time he was compelled to work in a factory. After the war, his sufferings under the Nazis brought him some recognition and assistance, but at first this was extremely meagre. With the aid of Henle, the Munich manuscript was copied and corrected by Halm, so that in 1950 Kinsky was able to read it through to make sure that it was ready for publication and worthy of his high reputation as a scholar. Then, with much yet to be decided and executed, he died, on April 7, 1951.



Mr. Halm pays tribute to the work of earlier scholars in his preface, notably to the great Beethoven scholar, Nottebohm. But the Kinsky-Halm catalog benefits from generations of subsequent research and from modern methods. The information about each work is organized with exemplary clarity. It includes the opus number (works without opus numbers are treated with equal care in a separate section); the title; the opening measures of each movement with the number of measures of the whole movement; the date of composition insofar as it is known; the location of the autograph and other facts about it, insofar as the editors could bring this information up to date; the date of the earliest announcements of the publication; a description of the first edition and of later editions and transcriptions; references to the work in Beethoven's correspondence; listings in other catalogs; and references to the work in literature.

The book is beautifully designed and executed and worthy of the noble traditions of German scholarship before it was ravaged by political fanaticism and world destruction. With typical vision and intelligence, Mr. Halm has set over his preface the words of Goethe: "A work like this will actually never be completed, one must declare it completed when one has accomplished all that is possible under the given time and circumstances." As we use this catalog, let us remind ourselves of the courage and unselfishness of the musical scholars of all nations who have carried on their work under the most terrible hardships, knowing that they were creating for all time. —R. S.

## Viennese Musical Fashions

**Die Wiener Oper.** By Max Graf. Vienna-Frankfurt a.M.: Humboldt-Verlag. 384 pp.

This is not, as you may assume by its misleading title, another hymn to the new Vienna State Opera House. Instead of presenting us a historic picture on the theater's past, Graf chose a far better and more convincing method: he selected some of his most significant articles and reviews as they had appeared in the music

section or as "feuilleton" in leading Vienna dailies over a span of six decades.

None of them has lost its special flavor. In rereading them one can almost feel the changing atmosphere of the years, the musical modes and fads as they appeared and vanished, the illustrious names of composers, conductors, singers who become living actors in this spectacular play of drama, intrigue, adoration, and cult. For only to a certain degree does the action center around the venerated Opera House.

From the beginning of his career to this day Graf has distinguished himself by his unerring sense for genuine musical progress and by his adamant steadfastness in recognizing talent. His is an optimistic and still youthful approach to his métier—and even though the impoverished Vienna of our times is nothing but a mere shadow of its past, the wisdom and experience gained from a life devoted to its undying musical forces give Graf the courage to look hopefully into a better future. Thus this brilliant array of "dated" portrayals remains modern and up-to-date throughout. It is a book reflecting one clear-sighted man's life-time work on behalf of his beloved musical world. —R. B.

## Revised Portrait

**Debussy: Musician of France.** By Victor Seroff. New York: Putnam. 367 pp. \$6.50.

"My portrait, I admit, differs from the accepted Debussy legend," says Mr. Seroff's foreword. "But I hope that my readers will judge the man for what he has given the world as much as for what he took from it."

It is now nearly 40 years since the composer of "Pelléas et Mélisande" departed in pain from an unfriendly world. Most of his contemporaries likewise have departed. It is natural, therefore, that a franker, more critical, survey of his personal and artistic life is possible today than ever before, not only because of new data now available but because of the decreasing need for discretion out of deference to living people. For instance, earlier biographers like Vallas knew perfectly well that there was something irregular about Debussy's parentage, but it remained for the present biographer to propound the mystery fully and arrive at a strong presumption that he was in fact the son of his godmother and godfather.

Mr. Seroff also delves into Debussy's married life and affairs d'amour with less trepidation and reveals that his treatment of Gaby and Lily (particularly the latter, who was his lawful wife) was so callous as to lose him virtually all of his closest friends and to create a public scandal culminating in Bataille's famous play, "La Femme Nue," "written," according to the biographer, "as though from shorthand notes of Debussy's most intimate life." And he gives a lengthy resume of the play.

The composer emerges from this book a not very nice person. But he emerges also as an artist dedicated to the highest ideals of his craft as he conceived of them and to the cultural heritage of his native land to whom the greatest honor was to sign himself, when he was old and ill and horror-struck by the great World War raging around him, "Claude Debussy, musicien français."

There are no technical discussions of his works; they are mentioned only as they bear upon the fortunes of his life or the development of his artistic career. The book is a straight-for-

ward account of the life of a complicated, difficult, unhappy, but ingenious man with no sensationalism, no imagined conversations, no "vivid writing" of the kind that often accompanies so potentially juicy a subject. It is a valuable contribution to the literature about one of France's greatest creative spirits. —R. E.

## 7,500 Songs Classified

**The Singer's Repertoire.** By Berton Coffin. New Brunswick, N. J.: The Scarecrow Press. 839 pp. \$16.

An enormous amount of statistical labor (aided by IBM machines) went into the compilation of this classification of some 7,500 songs into 752 lists. The author, who is a member of the faculty of the College of Music at the University of Colorado, has striven to aid singers in their repertoire problems through an elaborate series of classifications. Nine different voice classifications are used: coloratura, lyric, and dramatic soprano; mezzo soprano; contralto; lyric and dramatic tenor; baritone; and bass. For each of these voice classifications there are 71-92 lists indicating the characteristics of songs suitable for these voices. All songs are listed alphabetically by composer. The information usually includes the composer's name; the title of the song or aria; the work from which it is taken, if it is part of a larger work; the accompaniment, with special mention of obbligato instruments; the range; and the publisher.

There are divisions of American, British, French, German, Italian, Russian, Scandinavian, and Spanish songs, with other languages and nationalities represented in miscellaneous lists. Some typical indexes are headed: recital openers, recital closers; dramatic songs, humorous songs, folk songs; songs employing agile singing, rapid enunciation, sustained singing; songs of popular appeal; sacred songs, by season; song cycles. Arias are listed by type and character. There are many other classifications. Mr. Coffin has drawn his material from recital programs, recordings, radio and television programs and other sources of today. He points out that a compendium of the complete vocal repertoire existent "would surely approximate 100,000 song titles." He has depended rather "on the preselection of songs sung by noteworthy or accepted singers." But a vast range of vocal literature has gone into this industrious compilation. —R. S.

## Evolution of Notation

**Musical Autographs from Monteverdi to Hindemith.** By Emanuel Winter-nitz. Princeton, N. J.: Princeton University Press. Vol. I, 1954 pp. Vol. II, 196 pp. \$15.

This fascinating book is an important contribution to the musical culture of our time. Emanuel Winter-nitz, curator of the musical collections of the Metropolitan Museum of Art and teacher of the history of music at Yale University, combines breadth of scholarship and ability with a warm humanity and sense of his readers. While providing an enormous amount of technical information, he has written in a lucid and entertaining style and has organized the book so that any musically educated person can follow his researches with keen interest.

Perhaps nothing confirms the rise in general musical culture today more than the growing interest of the public in the problems of musical history. Musicology is no longer con-

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sidered an abstruse study, but part of any well-rounded musical education. Students ask for text editions at music stores; teachers read books on ornamentation and interpretation; every year brings new articles and treatises of interest to laymen as well as scholars. Much remains to be done, but Mr. Winternitz's book is a heartening indication of the progress we are making.

Vol. II contains 196 plates reproducing examples of the musical calligraphy of nearly 80 composers, ranging from Monteverdi to Hindemith. It might be well for the purchaser of these volumes to look at this volume first and to ask himself how he would approach the problem of studying these manuscripts and analyzing their contents. Then, when he turns to Vol. I, he will fully realize the tremendous scope and thoroughness of Mr. Winternitz's scholarship.

The author's main intention was "to illustrate by typical examples the evolution of writing conventions and the general history of notation since 1600". But he has accomplished far more than this. He has made a penetrating analysis of the physiognomy of script (warning against the common error of interpreting it in terms of its surface appearance). He points out that "the vigorous and humorous Haydn has a thin, 'hesitating', and somewhat 'effeminate' hand", whereas the "fabulously fast-working Mozart writes a well-organized, even and transparent script".

The important and inevitable differences between printed and written music are carefully analyzed, and the section on changing methods of notation is a superb lesson in musical history in itself. To those who have never studied the history of calligraphy, the handsomely illustrated discussion of the tools of writing and the changing fashions of writing will be especially absorbing. Nor does Mr. Winternitz neglect to take up the problems of graphology and musical script. He displays here as everywhere a scholarly caution and scrupulous care for fact as contrasted with theory combined with unusual curiosity and imagination.

For each plate there is a description of the manuscript illustrated, its location and condition, and an analysis of its characteristics. A wealth of general information will be found embedded in these far-reaching yet detailed comments. This book will be indispensable for every music library and school and will be equally useful and interesting to the general music-lover.

—R. S.

**School Music Handbook.** By Peter W. Dykema and Hannah M. Cundiff. Boston: C. C. Birchard & Co. 669 pages. \$5.

The late Mr. Dykema, with Miss Cundiff, published "The School Music Handbook" in 1927, and it was revised by them in 1939. The present volume, though "inspired by the same purpose", to quote the publisher's foreword, "represents a complete recasting and extensive enlargement of the original material". The subject matter has been extended to cover not only the first six grades, but the junior high grades, and a series of topics for discussion is included. This lavishly illustrated text touches upon many subjects, from music notation and rhythmic patterns to voice production, artistic singing of songs, part singing, instrumental instruction, elementary theory, production of operettas and cantatas, and suggestions for arranging curricula. There are lavish appendices listing sources of material and bibliographies. —R. M. K.

## Guggenheim Concerts Open 39th Season

The Goldman Band opened its 39th season in Central Park on June 20 on a note of sadness. A speech by Capt. Harry F. Guggenheim, president of the Daniel and Florence Guggenheim Foundation which donates the concerts, paid tribute to Edwin Franko Goldman, well-loved founder of the band who died last February. Captain Guggenheim then asked the audience to rise to pay silent homage to the man who has made band concerts so much a part of the New York musical scene.

Richard Franko Goldman, son of Edwin Franko and assistant conductor of the band for 19 years, was introduced as the new conductor. "Give him that support and affectionate regard that you gave his father," said Captain Guggenheim to the audience of 2,500 people. Mr. Goldman replied that he and the band hoped to be able to carry forward the tradition of his father. Judging by this concert, there should be little doubt that the tradition will be maintained.

The program was well balanced. Among other works, the concert offered Catel's Overture in C, Berlioz's "Apotheosis" from the "Funeral and Triumphant Symphony", and Edwin Goldman's Introduction and Tarentella, with James Burke as the capable cornet soloist — all played with the freshness, precision, and due regard for instrumental balance that are the mark of an excellent band.

Sarah Fleming, soprano, was the evening's soloist, and was heard in Massenet's "Il est doux" from "Hérodiade" and in songs from Rodgers' "The King and I". Though the placement of the microphone distorted her singing of the Massenet aria, the Rodgers' excerpts emerged with charm and clarity of enunciation.

Philip James's "Fanfare and Ceremonial", given its first performance, was a disappointment. Its scoring was often brilliant, but its melodic material uninteresting. It was the marches that formed the core of the concert, for they were joyfully performed, and many in the audience whistled the catching melodies.

—F. M., Jr.

## Roberto Sorisio In New York Debut

Town Hall, June 24, 5:30 (debut). —Assisted by his brother Marco, tenor, and Fritz Kramer, pianist, Roberto Sorisio gave a recital that consisted mainly of works from the operatic repertoire. It was in this literature—excerpts from Mussorgsky's "Boris Godunoff", Mozart's "Non più andrai" from "The Marriage of Figaro", excerpts from Verdi's "Nabucco", and Rossini's "La Calunnia" from "The Barber of Seville"—that he seemed interpretatively most at home. His voice sounded large and, generally, of an agreeable quality, though the tones in the upper register were occasionally marred by a foggy quality.

Though obviously sung with equal sincerity and devotion, the songs, including Beethoven's "In questa tomba oscura" and Wolf's "Verborgeheit" and "Gesang Weylas", could not be counted so successful. His rhythm was so lax that individual phrases lost their meaning in relation to an entire song, nor did he project convincingly the meaning of the lyrics.

Marco sang arias by Halévy, Massenet, and Verdi with more emphasis on emotional exhibitionism than on musical content. Both brothers were

heard in the closing work—"Solenne in quest'ora" from Verdi's "La Forza del Destino". Special mention should be made of Mr. Kramer's fine accompaniments, and in such works as the "Boris" excerpts the piano sound expertly approximated that of the orchestra.

—F. M., Jr.

## City Symphony Gives Lehar Operetta

Franz Lehar's "The Merry Widow" was presented in a 90-minute concert version by the City Symphony, conducted by Franz Bibb, in Central Park on June 23. Rosemary Rotolo sang the title role; others in the cast were Barbara Meister, Eugene Green, Hibbard James, Don Bryan, and Hans Herbert. The presentation was the first of six weekly concerts.

## Worcester Festival Lists Six Concerts

Worcester, Mass.—The 97th Worcester Music Festival will present six concerts during the week of Oct. 15-20. Eugene Ormandy will conduct the

Philadelphia Orchestra in five evening performances, and William R. Smith will conduct the young people's concert on Saturday morning. T. Charles Lee, music director of the Festival and conductor of the 250-voice mixed chorus, will direct all of the choral works. Nine soloists will be presented.

In the opening concert—"Pianist's Night"—Alec Templeton will play the Gershwin Concerto in F. On Oct. 16, Jerome Hines will be featured in arias, and E. Power Biggs in Handel's Concerto No. 10 for Organ and Strings and in Saint-Saëns' Symphony No. 3. On Oct. 18, the chorus will sing Parts I and II of "The Creation", with Ruth Diehl, Paul Knowles and William Maun as soloists.

Lily Pons will be the soloist on Oct. 19, and Jacob Krachmalnick, concertmaster, will be heard in the Tchaikovsky Violin Concerto on Oct. 20. Eugene Gratchovich, 15-year-old violinist from Ware, Mass., will be the Saturday morning soloist.

Other choral works include portions of the Bach B minor Mass, choruses by Tchaikovsky, spirituals, and a number of short works representing various national cultures.

—John F. Kyes

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# Schools and Studios

## New York College Makes Awards

The New York College of Music awarded honorary Doctor of Music degrees to Edwin Hughes, pianist and teacher, and Wilfrid Pelletier, conductor of the New York Philharmonic-Symphony's Young People's concerts, at its 78th commencement exercises, on June 21 in Town Hall. Arved Kurtz, director of the college, made the awards. He also addressed the assembly and presented diplomas and other awards to graduating students.

The evening began with a concert by the New York College of Music Orchestra, conducted by Siegfried Landau. In several Mozart works, the soloists were Florence Suberati and Elizabeth Borecky, sopranos; Frances Kleinfeld and Bernice Jackson, mezzo-sopranos; and Gloria de Bari, pianist. Helga Goerg and Shirley Sesser, pianists, and Paul Frenzelas, bass, were heard in works by Grieg, Verdi, and Franck.

## Buffalo Pianist Wins Washington Award

Washington, D. C.—The first winner of the Merriweather Post Award sponsored by the National Symphony to find the nation's finest high school instrumentalist was Judith Burganger, 16-year-old pianist from Buffalo. She was awarded \$500 plus a year's scholarship to Juilliard School of Music, and a scroll was presented to her by Mrs. Merriweather Post for whom the award was named.

The competition was conducted by the orchestra in connection with its

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Music for Young America series of free concerts, sponsored by Mrs. Post. The concerts attracted 61,266 young people from 42 states during the five-week spring series in the capital. Both the concerts and the contest will be presented again next year.

## Philadelphia Musical Academy Program

Philadelphia. — The Philadelphia Musical Academy held its 86th commencement program here on June 8 in the New Century Club Auditorium. Jani Szanto, president-director of the school, presided. Principal speaker and recipient of an honorary Doctor of Music degree was the noted American composer Roy Harris. His subject was "Music as an Integral Part of the General Education of Our Youth".

Conducted by Mr. Szanto, the musical program featured works of Mozart, completing a series dedicated to the 200th anniversary of the composer's birth. Participating were the Philadelphia Musical Academy Orchestra, and, as soloists, Meira Brosh, pianist; Harold Parker, bass; and Margaret Prior, soprano.

—William E. Smith

## Young Audiences Has New Address

Young Audiences, Inc., which sponsors chamber-music programs for school children, has moved to 1128 Lexington Ave., New York 21, N. Y.

Randolph-Macon Woman's College in Lynchburg, Va., has produced "The Oresteia", a full-length 35-mm. motion picture in sound and color. Music composed by Henry Hallstrom is played by a group of National Symphony players under Howard Mitchell's direction, and Eleanor Struppa choreographed the tragedies.

A new music building, to be named the Margaret Weyhauser Jewett Music Building, has been presented to Wellesley College. The building, to contain a theater and recital hall, will be ready late next year. With the Mary Cooper Jewett Art Building, it will form the Jewett Art, Music, and Theater Center. Both buildings are the gift of Mr. and Mrs. George Frederick Jewett and their son and daughter, of Spokane, Wash., and Woods Hole, Mass.

The Brooklyn College chorus, conducted by Robert Hickock, presented a concert for May 12, on which were listed the American premiere of a Mass by Marc-Antoine Charpentier; Purcell's "Ode on St. Cecilia's Day"; a set of drinking songs by Brahms, Lassus, and Hindemith; and works by Schein and J. C. Bach.

The Syracuse University school of music summer program will be offered July 2 to Aug. 10 and Aug. 13 to Sept. 14. The school is headed by Alexander Capurso. Among those who will appear on a summer concert series is Roland Hayes.

The Los Angeles Conservatory of Music and Arts announces that a Carl Flesch memorial scholarship will be offered this summer by Henri Temianka, violinist and leader of the Paganini Quartet, who will conduct master classes in violin and ensemble. The session will last from July 16 to Aug. 20.

Katja Andy is conducting a course in 18th-century keyboard music in the summer session of the DePaul University music school, June 25 to Aug. 3. Thomas Fabish will conduct a special course in Marching Band and Band Pageantry. A two-week seminar in church music will be given from July 16 to 27.

The University of Redlands opera workshop this spring gave the first performance of a chamber opera, "The Necklace", by Wayne L. Bohrnstedt, professor of music education at the university.

Peabody Conservatory of Music in Baltimore has added to its faculty for the fall term, opening on Sept. 27, Aldo Parisot, cellist; Wayne Raper, first oboe of the Baltimore Symphony; and Arthur Weisberg, first bassoon of the same orchestra. Academic courses will be taught at Peabody instead of at Johns Hopkins University next year, for the first time, although the teachers will be drawn from the Hopkins faculty.

Marilyn Dubow, 14-year-old violinist, who has studied with Arved Kurtz, director of the New York College of Music since she was six, was heard as soloist in the Wieniawski D minor Violin Concerto, at the Lewisohn Stadium Concerts on July 11.

Zenka Stayna sailed for Europe on the Queen Elizabeth on July 12 to visit England, France, Austria, and Yugoslavia. The New York teacher of singing will go to Zagreb, where she formerly taught, for a reunion with some of her former artist pupils, including a professor at the Singing Academy and a leading singer at the opera. Miss Stayna is scheduled to return to New York in early October.

Late spring and summer engagements for artists studying with Estelle Lieblich are as follows: Beverly Sills will sing with the Cleveland Summer Opera, Lewisohn Stadium Concerts, Memphis Symphony, Robin Hood Dell Orchestra, and Grant Park Orchestra. Constance Carpenter will have the role of Anna in "The King and I" at Westbury, L.I. Adriana Knowles and Paul Knowles will appear with the Miami Symphony. Juanita King, who was in "Ouanga" at the Metropolitan Opera House last May, is currently in "Show Boat" at Jones Beach, Long Island.

Eileen Buckle, soprano who coaches with Winifred Cecil, was soloist in the Promenade Symphony Concerts in

At the concert of the Tulsa Philharmonic in Tahlequah, Okla., last season were, left to right, Harrell Garrison, president, Northeastern State College; H. Arthur Brown, conductor of the orchestra; Allender Scott, president, Tahlequah-Northeastern Community Association; Ozan Marsh, piano soloist



Toronto on July 5, under the direction of Werner Janssen. This was a repeat engagement.

The final recital in the Music Memory Workshop conducted by Paul Emerich was held in Steinway Hall on May 28. As part of the program, four pianists were required to take over from each other in an uninterrupted performance of Mendelssohn's Rondo Capriccioso.

Caroline Beeson Fry's series of Open House Recitals at her White Plains Studio in June presented in solos and ensembles Marion Sonner, Alice Ricard, Jean Lee, Marjorie Latzko, Annie Mae Allen, Jeanne Stolloff, Ruth Junker, Mildred Payne, Ena Deutermann, Cynthia Warren, Meredith Koenig, Barbara Kilborne, John Baverstock, Hildur Anderson, June Clark, Phyllis Bash, Varena Kossodo, Rosemary Stephens, Kay Hulle, William Hulle, Patricia Jones, Thurston Dox, Dorothy Nelson, and Samuel Chapman. Robert Canfield was accompanist. Mrs. Fry's summer classes in White Plains and in her Carnegie Hall studios in New York will conclude on July 27.

Calvin College, Grand Rapids, Mich., will hold its third summer conference on church music from Aug. 21 to 24. Wilmer T. Bartholomew, author of "Acoustics of Music"; Olaf C. Christiansen, chairman of the St. Olaf College music department; and members of the Calvin College faculty will take part.

Hartt College of Music, Hartford, Conn., has announced that the United Temple Chorus of Long Island, N.Y., has established an annual scholarship in composition to honor its conductor's 15th year with the chorus. Isadore Freed, the conductor, has been chairman of the composition department at Hartt since 1944. Mrs. Robert S. Hirsch and Mrs. Leonard G. Holland, co-chairmen of the chorus, have also given \$1,500 to the school for scholarships.

Chicago was visited recently by three foreign educators of note: Enzo Valenti Ferro, Musical America's correspondent from Argentina; Bernardino F. Custodio, conductor of the Manila Symphony, head of the theory department in the conservatory at the University of Santo Tomas, and teacher of piano; and Professor Kim, of the conservatory of music at the University of Seoul, Korea.

Harvard University was the scene of the second international Symposium on Musical Acoustics, in June.



## MUSICAL AMERICA'S REPRESENTATIVES

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## In the news 20 years ago

Ernestine Schumann-Heink, on her 75th birthday in 1936, surrounded by her sons and daughters, grandsons and granddaughters at her home in California



Ernst Toch's opera groteska, "Princess on the Pea", had its New York premiere during June in a production by the WPA Federal Music Project, "a performance of surprising competence".

Richard Strauss, who was 72 years old on June 11, is at work on two new operas, the first to be called "Der Friedenstag", the second "Daphne". Asked how musical ideas come to him, Strauss said: "Musical ideas, like young wine, should be put in storage and taken up again only after they have been allowed to ferment and ripen."

Outstanding at the Cincinnati Zoo opera was a performance of Deems Taylor's "The King's Henchman" with Edward Molitor, leading tenor, and Fausto Cleva, conductor.

Musicians currently on the rolls of the Musicians Emergency Fund number 2,811.

Jose Iturbi was at the helm for the opening of both the Philadelphia Dell and the New York Stadium summer concerts.

Ernest Ansermet officiated at Chicago's Ravinia and at Hollywood Bowl, and Eric DeLamarter began a new series of concerts by the Chicago Symphony in Grant Park under the auspices of the Chicago musicians union.

Frank La Forge was re-elected president of the Musicians Club, New York.

The San Carlo Opera Company and the Fokine Ballet are presenting all fresco performances at the new Jones Beach Stadium, at Zach's Bay, Long Island.

A new musical instrument, the invention of Feodor Kolin, will be introduced during the coming season. Unlike the piano or organ, operated by a three-manual keyboard, the instrument is said to produce tones dissimilar to those of any other instrument. It will be played electrically and is said to be capable of a wide range of dynamics. It is being built by Dr. George V. Nolde, engineer of Petrograd.

readers can help us out in this case. —The Editor)

### More About Manners

I have just read the leading article "Bad Manners at the Opera" in Musical America, (April 1956), and hope you will not mind an expression of astonishment from "down under". Surely the remedy for such bad behavior rests jointly with the management and the press. We have plenty of "delinquents, adult and juvenile" in Australia but I cannot imagine the genuine music lovers writing to the daily papers in preference to demanding their money back (a), cancelling their future bookings (b) and reminding the management very forcibly that concert or opera going entails a two, way contract insuring adequate protection for the interests of the buying public (c).

If the music critics stayed away from such performances the artists would probably throw in their weight on the side of law and order. If the press as a whole ignored the delinquents they would soon find a less expensive way of annoying other people.

From time to time in Melbourne's concert halls we have unruly incidents—people call out or walk about during musical performances—if the management cannot persuade them to behave quietly (or to walk and shout somewhere else), the police are called in under the civic bylaws prohibiting disturbances in public places. The most exciting incident I can remember occurred at Gieseking's first appearance when two men yelled insults and released pigeons. At all subsequent recitals during his season police were present in strategic spots. This was most unusual and made us feel we had strayed behind the Iron Curtain.

Biddy Allen  
Melbourne, Australia

(Unfortunately we have no laws so delicately drawn as to define bad manners and make them actionable by the police. Management can do nothing about people leaving their seats or talking unless they create something approaching a brawl.—The Editor)

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## Letters to the Editor

### "Operation Bootstrap"

To the Editor:

I was very interested and gratified to read your editorial, "Operation Bootstrap", in the June issue of Musical America. It will help greatly in our efforts to give publicity to just how the American composer is faring at present.

Edwin Hughes, Executive Secretary  
National Music Council  
New York, N. Y.

### Out of the Public Eye

To the Editor:

Surely would like to know what has happened to pianists Egon Petri, Poldi Mildner, Dalies Frantz, and Edward Kilenyi. All used to be in the public eye but I haven't seen any

news of them for a long time. Maybe other readers would like to know about these artists.

Homer D. Brown  
Newark, Ohio

(Egon Petri, who was 75 last March 23, is teaching at Mills College, Oakland, Calif., and is reported to have made just recently some new recordings for one of the major record companies. Dalies Frantz is professor of music at the University of Texas, in Austin, and Edward Kilenyi is professor of piano at the Florida State University school of music, in Tallahassee; recital and concert appearances by both artists are reported from time to time. I do not know where Poldi Mildner is at the present time, although I believe she is teaching in Europe. Perhaps some of our

## OBITUARIES

### REINHOLD GLIERE

Moscow.—Reinhold Glière, 81, noted Russian composer, died here according to a radio broadcast on June 26. A prolific composer, he was best known in the United States for his ballet "The Red Poppy" and his symphony "Ilya Mourometz".

Of Belgian descent, Glière was the son of a wind-instrument maker. He studied the violin as a child and started composing at an early age. After three years at the Kieff Music School, he went to the Moscow Conservatory, graduating in 1900. He taught and composed for some years, and in 1905-7 went to Berlin to study conducting. He taught in Kieff from 1913 to 1920, when he returned to Moscow, where he lived and taught the rest of his life.

He made many detailed studies of regional musical cultures in the Soviet Union, which also influenced his style of composition. He was active in the first years of the revolution, as head of the Musical Section of the Moscow Department of People's Education. In 1937 he was elected chairman of the management committee of the Moscow Union of Composers; in 1939, chairman of the organizing committee of the Union of Soviet Composers. The government bestowed several orders on him, including the high title of People's Artist of the USSR.

The most famous of his many pupils are Prokofiev, Miaskovsky, and Khachaturian.

### A. STROK

Tokyo.—Asway Strok, 79, American concert manager who introduced many leading artists to the Far East, died at Santa Maria Hospital here on July 3, following a coronary occlusion. He was cremated in Tokyo, and his ashes are being sent to the United States for burial.

A native of Riga, Latvia, Mr. Strok was a cellist with the old Shanghai Symphony, following World War I. In time he decided to abandon his own efforts at music-making to sponsor other artists.

In the last few years, Mr. Strok has arranged tours in the Far East for Eugene Istomin (with ANTA), Yehudi Menuhin, Helen Traubel, Solomon, the de Paor Infantry Chorus, and Jascha Heifetz. He managed the Far Eastern tour of the Symphony of the Air, under the auspices of ANTA, and had been reappointed manager for their tour of the Middle East next October.

In the United States, where he lived, Mr. Strok managed tours for such artists as Dietrich Fischer-Dieskau and Solomon.

Surviving are two daughters, Mrs. Getta Adler, of New York City, and Mrs. Boris Wallis, of Ottawa. Mrs. Adler, who is in charge of the New York office, will continue her father's business.

### G. DONALD HARRISON

George Donald Harrison, 67, president of the Aeolian-Skinner Organ Company, died at his New York home on June 14. A leading designer of pipe organs for many years, Mr. Harrison was responsible for many notable instruments in churches and universities throughout the country. These include organs originally designed or reconstructed by him at Harvard, Yale, Columbia and Cornell universities; at Grace Cathedral in San Francisco; at the Cathedral of

St. John the Divine and St. Thomas Church in New York; and at the Juilliard School of Music. Mr. Harrison was responsible for a style of organ he called "American Classic", which sought to combine the purity of the old Baroque organs with the richness of the later, Romantic instruments, for the satisfactory performance of all styles of music.

He leaves his wife, Helen, and two sons by a previous marriage, Michael and Stephen.

### ISABELLE BOUTON

Lakeland, Fla. — Isabelle Bouton, 82, American mezzo-soprano who sang with the Metropolitan Opera from 1900 to 1904, died here on May 16. She appeared at the Metropolitan in such operas as "Die Walküre", "The Magic Flute", and "Romeo and Juliet". Entering the concert and oratorio field in 1906, she toured with the Boston Festival Orchestra and appeared in music festivals in Worcester, Louisville, Richmond, Ann Arbor, Toronto, and Montreal. On the death of her husband, John Bouton, in 1910, she went to Florida for rest. There she married Robert Floyd Walker, in 1911, and retired, in 1912 from active concert work to raise her family, although she sang publicly from time to time thereafter. She taught in Orlando.

She is survived by two sisters, Mrs. Cady R. Morse and Miss Jane Raymond, of Bethel, Conn.; two daughters, Charlotte Baxley, of Lakeland, and Lila Cooper, of Orlando; and a son, Robert H. Walker, of Orlando.

### LAURENT NOVIKOFF

New Buffalo, Mich.—Laurent Novikoff, 68, former ballet master of the Chicago Civic Opera and the Metropolitan Opera, died here on June 18. Born in Moscow and trained in the Imperial Ballet there, Novikoff joined Diaghileff's company for the 1909 Paris season. He visited the United States in 1913 and 1914 as Pavlova's partner. He served as dancer and choreographer in Russia until the revolution and then rejoined Pavlova in 1921, remaining with her until 1928. He was with the Chicago Civic Opera from 1929 to 1932 and with the Metropolitan from 1941 to 1945. He became a United States citizen in 1939.

### ARMAND BALENDONCK

Armand Balendonck, 62, composer, violinist and conductor, died in New York on June 27. Born in Belgium and a pupil of Ysaye, he came here in 1912 with a French opera company. He played in numerous American orchestras. He was musical director of the Newark Symphony, 1919-33, and founder and conductor of the Tri-City Orchestra (Albany, Schenectady, and Troy, N. Y.) 1940-42. His works include "Metropolis", "Cosmos", and "The Donkey", which have been performed by symphony orchestras. He is survived by his wife, the former Marie Givens, and two sons.

### JOHN GROLLE

Philadelphia.—John Grolle, 76, first director of the Curtis Institute of Music (1924-25) and for 40 years director of the Philadelphia Settlement Music School, died here on June 12. A native of Holland, he came to the United States at the age of 20. He was first violinist with the Philadelphia Orchestra for a time. He



Reinhold Glière

also was president of the National Guild of Community Music for six years.

### WILLARD COATS

Willard Coats, 32, pianist and conductor, died in New York on June 11. For two years accompanist for Doris Doree; he was vice-president and assistant conductor of the Empire Opera Association; on the faculty of the Philadelphia Musical Academy; and coach and conductor of the opera workshop of the New Jersey Federation of Music Clubs.

### ARNOLD ZEMACHSON

Arnold Zemachson, 63, Russian-born composer, died in New York on June 24. For the last 25 years he had been organist of the Bethelohim Temple in the Bronx. His Chorale and Fugue in D minor was played in 1930 by the Philadelphia Orchestra, under Leopold Stokowski.

### EDITH KUESTER

San Diego, Calif.—Edith Haines Kuester, 86, composer, pianist, and teacher, died here on June 6. She is survived by her husband, Eugene Kuester, voice teacher in San Diego, and a sister, Mrs. Maude E. Healy, of El Paso, Texas.

### MARIE HOFMANN

Aiken, S. C.—Marie Eustis Hofmann, first wife of Josef Hofmann, eminent pianist, died at her home on June 23. She married Mr. Hofmann in 1905 and was divorced from him in 1924. They had a daughter, Josefa.

## Delaware Valley Philharmonic Season

Langhorne, Pa.—One of the huskiest young organizations in Pennsylvania's lively Delaware Valley is the thriving Delaware Valley Philharmonic. Qualified musicianship cannot as a rule be readily skimmed off a predominantly industrial area, and many auditions were required to produce the complete orchestra of over 70 professionals and amateurs.

Henry Kerr Williams, musical director and conductor, is also a choral director and has already presented a splendid "Messiah", which is to be repeated annually. The last program of the 1955-56 season included Mozart's "Requiem", as well as the conductor's own "Portrait" and Villa-

Lobos' Sinfonietta No. 1. Each of the season's four programs was given three times.

Next year's schedule includes the Ninth Symphony and Choral Fantasy of Beethoven for two of the ten regular concerts. Several children's concerts are also planned.

—Ellen Van Nuys

## Music Festival Ends Dow Series in Midland

Midland, Mich.—Walter Cassel, baritone, and Gail Manners, soprano, were soloists in the 12th Spring Music Festival sponsored by the music department of the Dow Chemical Company. The concert was given by the Dow Symphony, the Dow Male Chorus, and the Dow Girls Chorus, with Wilford Crawford and Theodore Vosburgh as conductors.

The event ended a season of eight major programs, presented 14 times in Midland and nine times out-of-town, in which the orchestra gave the premiere of Leon Stein's Symphonic Movement and the new Concert Band made its debut. Soloists with the Dow musical organizations were Mary Judd and Barbara Stevenson, sopranos; Hugh Thompson, baritone; Karl Fruh, cellist; Stanley Kimes, bass; and Avery Crew, tenor.

## Eighteen Events For Redlands Bowl

Redlands, Calif.—The summer festival of music, drama and dance, at the Redlands Prosellis Bowl, now in its 33rd season, opened on July 3 with the staging of a musical fantasy, "The Blue Bird", with James K. Guthrie conducting the Redlands Bowl Little Symphony.

Jerome Hines, bass, and Lucia Evangelista, soprano, will give a joint program on July 31: Leontyne Price, soprano, will be heard on Aug. 3; and Michael Tree, violinist, will be heard on Aug. 21. The Triana Spanish Ballet, the Tucson Arizona Boys' Choir, and other ensembles and soloists will be seen on 18 Tuesday and Friday nights through Aug. 31. Pupils of Lotte Lehman, from the Academy of the West in Santa Barbara, and productions of "La Traviata", "H.M.S. Pinafore", and "Il Trovatore" are also scheduled.

## Connecticut Valley Festival Programs

Lyme, Conn.—The Connecticut Valley Music Festival will include four concerts at the Valley Regional High School in Deep River. The Welch Chorale will sing on July 14. Alexander Uninsky, pianist, will play on July 28. Anna Xydis, pianist, will share a program with Goff Owen, Jr., New Haven baritone, winner of this year's Murat Award. The Murat Trio will take part in the final program, on Aug. 23, giving the premiere of a new work by Bohuslav Martinu. Alfred Zega, baritone, will sing Schumann's "Dichterliebe".

## Youngstown Schedules Six-Concert Series

Youngstown, Ohio.—The 1956-57 season of the Monday Musical Club will be its 60th. Its series of presentations in Stambaugh Auditorium will include Mantovani and his orchestra, the Carabinieri Band of Rome, the Ballet Russe de Monte Carlo, the Boston Pops Tour Orchestra, "An Evening with Johann Strauss", and the Philadelphia Orchestra.



# Leningrad Philharmonic, Oistrakh Appear in Berlin

Berlin.—Three days before a Soviet orchestra appeared for the first time in West Berlin (in the Titania-palast), the Leningrad Philharmonic played in the East Berlin Staatsoper. The Leningrad orchestra, oldest in Russia, is internationally renowned.

In its performance of Mozart's Symphony in B flat major, K. 319, it revealed a gleaming transparency of tonal texture, and in its performance of Tchaikovsky's "Francesca da Rimini", the fullness of its brasses and the virtuosity of its woodwinds, which have remained unimpaired through the years.

In the treatment of the horns one senses Western schooling; from 1933 to 1937 Fritz Stiedry, who had emigrated from Berlin, occupied the position now held by Eugen Mravinsky as conductor of this orchestra. A musician of intelligence, clarity and understanding for modern sonorities, Mr. Mravinsky is a Tchaikovsky interpreter of the first rank. If the runs in the strings in "Francesca" were not clean, the fault was that of unfamiliar acoustical conditions, I am sure.

## Shostakovich Violin Concerto

The high point of the evening was the German premiere of Dimitri Shostakovich's A minor Violin Concerto, played by David Oistrakh, who had been the soloist at the world premiere in 1955 in Leningrad. The noble, winged and impeccably secure tone of his violin was supplemented by a finger and bow mastery that left no corner of the score unilluminated. The orchestra was also superb.

Contemporary music is not rich in vocal works. By nature instrumental and polyphonic, it is hostile to the "natural" tendencies of the human voice—and, as a matter of fact, to all tempered music. Rationalization has only made the incompatibility worse, but at the same time composers are striving ever more determinedly to win song back for themselves.

In 1937 this striving towards song reached a high point with Vladimir Vogel, when he chose as a subject for a musical work the theme of political oppression and freedom. Vogel had emigrated to Brussels, and he found in Belgium's national epic, Charles de Coster's Legend of Ulenspiegel, the scenes he used for his oratorio, "Thyl Claes".

This gigantic work, in two parts, composed in 1937-38 and in 1943-45, had its first performance on the Hamburg North German Radio, in the series called "Neues Werk". It proved to be one of the most individual manifestations of post-chromatic, dramatically expressive music, rich and heavy in sonority, following its own laws rather than those of conventional cadences, and balancing dramatic content with purely musical elements.

## Four Vocal Effects

The vocal effects in the work are outstanding. They are achieved in four forms: as a soprano solo (Ingeborg Exner sang the demanding role superbly, both tonally and dramatically), as a male chorus (the Radio Chorus, trained by Otto Franze), as a speaking solo (Maria Becker's passionate voice was securer in text and musical coloring than the expansive voice of Erich Schellow), and as a speaking chorus.

The speaking chorus carries the

strongest scenes in the oratorio, the sufferings of the victims of the Inquisition in the first part and the adventures of the fighters and the underground revolutionaries in the second part. A drum-chorus and the scene of the spectral ship provided triumphs for an art that is today the sole domain of the Chamber Speaking-Chorus of Zürich (led by Ellen Widmann). Hans Schmidt-Isserstedt conducted a well-integrated and expressive performance, for which one could only have wished a large hall, with a more marked success for Vogel, who was present. "Thyl Claes" is not only a work that speaks "from the heart to the heart", but the document of a new vocal style that will influence opera in the future.

## Schoenberg's Last Work

Arnold Schoenberg's last work, the "Psalm Fragment", Op. 50c, uses a speaker with mixed chorus and orchestra. The text reflects Schoenberg's preoccupation with the profoundest religious problems, the relationship of the individual to God. It was written in 1950 and set to music in 1950-51. He begins with the words: "O Du mein Gott: alle Völker preisen Dich und versichern Dich ihrer Ergebenheit". The speaker's role is completed; the chorus ends in the middle of a section with the words: "Und trotzdem bete ich".

The world premiere of this "Psalm Fragment", given by the "Musik der Zeit" of the Cologne West German Radio, revealed how unchanged the 12-tone technique left Schoenberg's style. The work has great power in its mounting intensity and vision, and with all the dissonance of its sevenths and ninths it is often overwhelmingly beautiful in sound. Nino Sanzogni, the conductor of the evening, was obviously more at home with this "Psalm" than with the preceding "Prelude to the Creation", which Schoenberg composed in 1946, in which the high point is a canonic chorus, symbol of the creation of man.

## New Swiss Cantata

Besides Karl Amadeus Hartmann's motoric and formally obscure Viola Concerto, and a dramatically disjointed, wild orchestral work "Nones" (after Auden's poem) by Luciano Berio, the program contained Jacques Wildenberger's Cantata, "Vom Kommen und Gehen des Menschen". Wildberger, born in 1922, is the most advanced and the most gifted composer of the Swiss avant garde, a rhythmic and sonorous inventor of great fantasy.

This cantata, composed to Negro texts, contains convincing music, new forms of cantilena (Uta Graf and Heinz Rehfuß were the impeccable soloists), but it is unsatisfactory in its prosody and the words frequently could not be distinguished. Mr. Sanzogni, with the help of the orchestra and the masterly chorus of the Cologne West German Radio, achieved the near-impossible in this performance.

For the third time, a program of electronic music was broadcast from Cologne. This type of music has developed astonishingly fast. Much is still in the experimental stage. G. M. König's "Klangfiguren", for instance, should not have been included on the program, and neither Bengt Ham-



Julian Olevsky, violinist, gives the final recital in the Aberdeen (S.D.) Civic Music Association series. Left to right: Dr. John Berggren, association president; Mrs. George Brannon, Civic representative; Mr. Olevsky; Audrey Arntz, campaign chairman; Wolfgang Rose, pianist; Mrs. Paul McCarthy, association secretary

braeus, nor Hermann Heiss, nor Giseler Klebe offered anything new to this field. Herbert Eimert achieved an astonishing connection with Romantic and traditional music.

Two of the composers dared to abandon singing tone for true electronic sound: Karlheinz Stockhausen and Ernst Krenek. Both used biblical texts for their works. Stockhausen has his "Song of the Youths" performed by one boy's voice. But five loudspeakers, in various locations in the studio, broadcast the voice, pure, changed in quality, reduplicated, technically distorted, and acoustically altered in other ways. This work is gripping in an irresistible and uncanny way.

## Whittemore and Lowe Open Oglebay Series

Wheeling, W. Va.—June 26 was the scheduled opening date of the Oglebay Institute summer series in the amphitheater of Oglebay Park. Whittemore and Lowe, duo-pianists returning for their fourth engagement by popular demand, were the artists. Gilbert and Sullivan Night, on July 10, is presenting Helen Roberts, soprano, and Richard Walker, baritone. Community Music Night, on July 17, features the Johnny Appleseed Chapter of SPEBSQUA. The Boston Dance Theater and the American Folklore Ballet promise "The Legend of Sleepy Hollow" and "Hudson River Legend", on July 24.

Mimi Benzell, soprano, will be the recitalist on Aug. 7. Marlys Watters, soprano; Paul Knowles, tenor; and Adriana Knowles, mezzo-soprano, give the program on Aug. 21. On Aug. 26, Opera Night will offer scenes from Mozart's "The Impresario", Jan Meyerowitz's "The Meeting", and Strauss's "Die Fledermaus".

ny way. It is definitely surrealistic, esthetically speaking, but includes a spatial element, thanks to the fact that it is music.

Krenek's "Easter" Oratorio, "Spiritus intelligentiae, sanctus", does not venture so far in the denaturing of the voices. It contains familiar types of vocal treatment together with visions of a strange new vocalism, most convincingly displayed in the passages in which the composer himself recited the Kierkegaard text. The voices of protest against electronic music are powerless. For here is a valid contribution to new forms of music, recognizable through the mists of theory. —H. H. Stuckenschmidt

with players from the Oglebay Opera Workshop under the direction of Boris Goldovsky and Leonard Treash. A play and a film are scheduled for July 31 and Aug. 14.

—Montana X. Menard

## Choir Boys Hold Sixth Congress

Paris.—Some 6,000 choir boys from more than 15 countries were expected to attend the sixth Congress of the International Federation of Little Singers, being held here from July 5 through 10. The federation, founded in 1943, now includes over 2,500 groups in 75 different countries. Nearly 300 choirs in the United States have joined the organization. Monsignor Fernand Maillet is president and founder.

The six-day meeting includes participation in a "Concert of the Nations" at the Palais de Chaillot, in a High Pontifical Mass in the Palais des Sports, and in a Communion Mass celebrated by the Apostolic Nuncio in the Notre Dame Cathedral.

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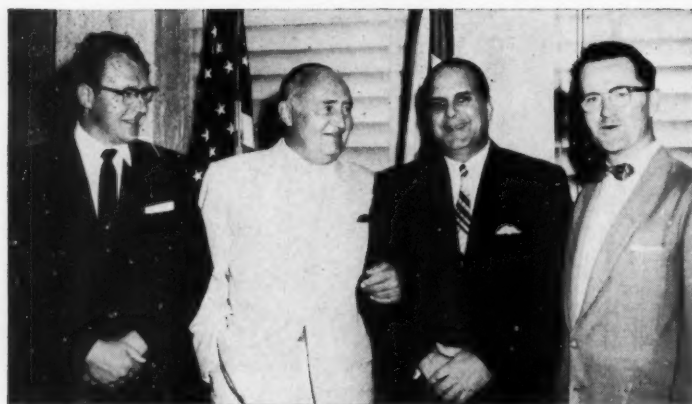
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Walter Hendl, Dallas Symphony conductor, is received by Ambassador Arthur Gardner at the United States Embassy in Havana, Cuba, during his stay as guest conductor of the Havana Philharmonic. Left to right are Mr. Hendl; Mr. Gardner; Alberto Bolet (brother of pianist Jorge), musical director of the Havana Philharmonic; and Francis Donahue, cultural attaché to the Embassy

### Fassett Lists Festival Rebroadcasts

CBS Radio's "World Music Festivals" program will be devoted to European events from July 22 to Oct. 14. The programs are presented on Sundays at 2:05-3:30 p.m., EDT, under the direction of James Fassett.

Portions of programs will be rebroadcast as follows: from Bergen, Norway, July 22 and 29; Sibelius Festival in Helsinki, Finland, Aug. 5 and 12; Holland Festival, Aug. 19 and 26; Bach Festival at Ansbach, Germany, Sept. 2 and 9; Salzburg Festival, Sept. 16 and 23; Bayreuth Festival, Sept. 30; Stagione Sinfonica from Italy, Oct. 7 and 14.

### Swissair Announces Third Opera Tour

Swissair has announced its third opera tour of Europe, to leave New York on Nov. 11. The itinerary promises visits to opera performances in Vienna, Munich, Berlin, Hamburg, London, Paris, Rome, and Milan, plus sightseeing trips in the same cities. The tour will last almost five weeks, and, for the first time, an additional five-day trip to Prague and

Moscow will be available. Leo Nadelmann, Swiss pianist who has toured in the United States, will serve as cultural guide.

### D'Artega To Conduct Coliseum Series

The new Coliseum in New York will house a popular concert series this summer, sponsored by James A. Hinchliffe, of Buffalo. Concerts will be given on three consecutive week ends, beginning Aug. 10, when D'Artega will conduct a 60-piece orchestra in a program of musical comedy music. Some seats will be at tables where refreshments will be served.

### Delevoryas Makes San Francisco Debut

San Francisco.—John Delevoryas, who joined San Jose College as assistant professor of music in 1955, made a successful San Francisco debut with a piano recital at the Century Club. His playing of a long and taxing program was acclaimed as exceptionally vivid, brilliant and powerful in style.

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